Kine Weekly

Vol. 514 No. 2797

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HOME AND OVERSEAS

HERE COMES

HUCKLEBERRY FINN!

It's a happy day today (Thursday), as M·G·M trade shows the fabulous Samuel Goldwyn, Jr., production of Mark Twain's

"THE ADVENTURES OF HUCKLEBERRY FINN"

starring

Patty Cormack · Neville Brand · Mickey Shaughnessy · Judy Canova · TONY RANDALL · EDDIE HODGES · ARCHIE MOORE · Andy Devine · Sterry Jackson · Buster Keaton · Cu

CINEMASCOPE · METROCOLOR · A Formosa Production directed by MICHAEL CURTIZ

KINEMATOGRAPH WEEKLY
March 17, 1960

COLUMBIA TOPS ACADEMY NOM

COLUMBIA PICTURES

IS PROUD OF THE FACT THAT FILMS RELEASED

THIS COMPANY EARNED MORE ACADEMY AWA

NOMINATIONS FOR MORE

THOSE OF ANY OTHER COMPANY AND WE

OUR SINCERE THANKS AND CONGRATULATIONS

TO THOSE WHO MADE IT

18 NOMINATIONS RECEIVED FOR 6 PRO

OTTO PREMINGER'S

ANATOMY OF A MURDER . . . . . .

SAMUEL GOLDWYN'S

PORGY AND BESS . . . . . .

SAM SPIEGEL'S

SUDDENLY, LAST SUMMER . . .

FRED KOHLMAR'S

THE LAST ANGRY MAN . . . . .

C.V. WHITNEY'S

THE YOUNG LAND . . . . . .

J.Y. COUSTEAU'S

THE GOLDEN FISH . . . . . .

KINEMA[illegible] WEEKLY. 17/3/60.

Kine Weekly

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No. 2,737 Thursday, March 17, 1960 Vol. 514

News highlights . . .

The Films Bill is through

THE FILMS BILL was given an unopposed third reading, without further debate, in the House of Lords on Tuesday. Having already passed the Commons, it therefore becomes law in the same form as at the end of its committee stage. It is likely to receive the Royal Assent in the next batch of government Bills in about ten days.

New co-production talks

THE BFPA and FBFM are arranging for a French film delegation to visit this country on March 30-31 for preliminary talks towards setting up co-production deals under the new Films Bill.

It will be the producers' second set of discussions on co-production prospects with Continental film industry leaders. Last week they held meetings with a delegation from ANICA (the National Association of Italian Cinema and Allied Industries). And after the talks with the French they will meet leaders of the German industry, although no definite arrangements have yet been made.

ABC buys Futurist, Liverpool

ABC has bought the Futurist cinema, Liverpool. W. Cartlidge, assistant managing director of ABC, says the company will take over the theatre on April 2.

The theatre, which is in Lime Street, will be closed for three months while the interior is renovated and Todd-AO is installed.

It is reported that the price considered for the Futurist was in the region of £135,000. There will be an extraordinary general meeting of shareholders of the company on March 25 to approve compensation to directors.

It will also be proposed that after a dividend of at least seven per cent. for the year to December 31, 1959, has been declared, the holders of each £1 share in the company will receive no less than 21s. per share on liquidation.

Royal Performance stars

THERE will be a world-wide star line-up at the Royal Film Performance, in aid of the CTBF, at the Odeon, Leicester Square, on Monday, March 28. Invitations had been sent by Lord Rank to all film producing countries to send stars to the Performance.

Stars who have so far accepted include: Kim Novak (America), Leslie Caron, Marina Vlady and Michèle Demongeot (France), Yoko Tani (Japan), Ruth Leuwerik (Germany), Mai Zetterling (Sweden), Nancy Kuan (China) and Antonio (Spain).

Among the British stars will be Sir Laurence Olivier, Kenneth More, Anthony Newley, Cliff Richard, Laurence Harvey, Terry-Thomas, Carole Lesley and Charlie Drake.

Berlin changes selection system

A NEW SYSTEM of pre-selecting the feature films will be introduced for this year's tenth anniversary Berlin Film Festival, to be held from June 24 to July 5. Special festival delegates will view new films in the major producing countries and then make their nominations to the selection committees in the individual countries or invite films for showing.

The system, used successfully by the festival for the selection of the French features last year, is, it is thought, guarantee that only films of real artistic value are entered. So far 32 countries have agreed to take part. Latest date for entering films is May 15.

Better news about admissions

THERE has been some slackening in the rate of decline in cinema admissions. And although overseas earnings of British films last year brought in £100,000 less to the UK than in 1958, they were still well up on the 1957 total.

These facts are given in a Board of Trade review of admission trends and overseas earnings which was published on Tuesday.

Admissions and gross takings, it states, continued to decline through the fourth quarter of 1959, although less steeply than in the middle of the year.

During January and February admissions estimated at a weekly average of 10.9 and 10.5 respectively were 14 per cent. below a year earlier, compared with an estimated 20 per cent. decline during 1959.

Gross drop

Total admissions for the 52 weeks ending January 2, 1960, are estimated at 601 million with gross takings at £69,300,000, about 17 per cent. lower than in 1958. The average price per admission in 1959 is estimated at 27.7 pence, against 26.5 pence in the previous year.

The review adds that although gross box-office takings for 1959 were estimated to be some £14 million lower than in 1958, cinema tax paid was about £8 million lower and figures for levy were about the same as the previous year. This means that net takings at cinemas were probably about £58 million—£6 million (10 per cent.) down on 1958.

Taking into account the fall in the number of cinemas operating from 3,892 at the end of 1958 to an estimated 3,457 a year later the average net takings per cinema last year are

continued on page 38

Solicitors' advice on KRS contracts

SCOTTISH exhibitors have been recommended by their solicitors to include the following paragraph on a slip in all contracts with the KRS from March 1.

"Signature on this contract by the exhibitor does not imply his acceptance of the new KRS Licensing Conditions dated 14th January 1960, and the new print hiring conditions, unless and until these have been fully ratified and agreed between the CEA and KRS."

Viewpoint

SPREADING AN INCENTIVE

BOTH in its voluntary and statutory form the British production levy has been of immeasurable benefit in helping to maintain the supply of British films at a consistent level.

Moreover, the undeniable improvement in the quality of British films can be directly attributed, in part at least, to the incentive provided by the levy bonus.

Among the rank and file of CEA membership there have been vociferous demands for the end of the levy, but good sense prevails and the majority recognise that the continuation of the aid to production is for their own benefit as well as producers.

There is, however, justification for reconsidering the position of the small exhibitor and the recommendation that the exemption limit should be raised.

There is also merit in the recommendation that the distribution of the levy benefits should be on a more equitable basis.

Under the present arrangements there can be a sharp distinction between the benefits accruing to the highly successful film and those that do less well at the box-office.

An incentive scheme must be worth while to achieve its objective and the point is proved in the recent experience of low cost film production.

The making of films in this category virtually came to a standstill not long ago, for the economy of production had reached a point where there was no justification for taking the risk.

But, since the low cost film became eligible for double payment, there has been a resurgence of interest as shown in our production page report this week.

A bonus system defeats itself, if it brings substantial benefits to only a few. For this reason, a more equitable distribution of the fund, on lines advocated by the CEA, should commend itself to the producers.

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Long Shots

THE two weighty CEA reports on product distribution and the production levy presented to GC last week are likely to be a topic of discussion for some weeks.

Both are the result of careful and widely ranging studies prompted by exhibitor dissatisfaction.

The essence of the former report is a recommendation—really the only one to emerge—that the KRS should give consideration to the possibility of making more prints available to reduce the period of play-off of a release.

This was what I predicted last week.

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THE changing pattern of release, dictated largely by shortage of top quality product, has extended the play-off period in recent years and there is much in the argument that public interest in a film is lost by the time it reaches many subsequent run situations.

There is a case for the consideration of mass release on a zonal basis, as an alternative to the current pattern where the film starts off on a London release, goes out to the main provincial centres and ultimately trickles out to the sticks.

It is probably true to say that the effect of the major part of the launching campaign, which is invariably attached to the London premiere run and release, is dissipated before the film gets very far around the country. Public interest dies very rapidly these days.

A more precisely defined zonal plan of release could conceivably be advantageous in reducing the play-off period, without throwing too much strain on the print cost economy, if it were backed by zonal campaigns of publicity and advertising.

And bearing in mind the zonal character of commercial television, better use might be made of that medium to exploit our wares.

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THE production levy report will not be published until the amendments required by GC are made by the committee meeting today, Thursday.

But the recommendations, which were accepted, were on the lines which I forecast last week. And the report of the GC discussion indicates the strength of feelings on this issue.

It will be interesting to hear the reaction of the producers' associations, which will obviously reserve comment until they have had a chance to study the report.

It is not known yet whether the Board of Trade will want to discuss the report with the CEA before the association has had talks with BFPA and FBFM, but that is a possibility, since the Board has been awaiting the views of the CEA for its review of the fund.

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" WE have reached a basic general agreement." That was how Eitel Monaco, president of ANICA, described the outcome of the co-production talks in London, last week, between the Italian delegation and the BFPA and FBFM.

At the reception given by the associations last week, Dr. Monaco and his colleagues of the delegation, Alfredo Guarini Dino de Laurentiis, Goffredo Lombardo and Roberto Dandi, were given the opportunity for informal mee with British producers. It was apparent the the talks were going well.

How well was disclosed by Dr. Mona the press conference called by Unitalia the f wing evening.

" The discussions," he said, " have de it easy for us to advise our governments he requirements of a co-production agreeme

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THE arrangement of bilateral ag ments, when the Films Bill becomes law, is the rerogative of the government, of course, ut the measure of accord achieved in the essential preliminary talks between the Italian and British producers suggests that an agreement with Italy may be the first to get under way.

Dr. Monaco spoke of the good relations established between the producers' associations of the two countries over the past ten years, and of Italy's considerable achievements in the co-production field—over 400 films made in co-operation with other countries.

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AN arrangement with Britain, he emphasised, offered the possibility of an increase in production and higher quality—a healthy formula for all technicians.

He had been very pleased to convey to the British film trade unions an invitation for a delegation to visit Rome to discuss co-production at trades union level.

There is optimism about the prospects in the Italian market. There had been a " small recession " in 1955-6 when admissions declined from 800 million to 703 million, Dr. Monaco explained, but the latest statistics showed an upward trend.

On the production side the number of features made had increased from a low of 105 to 167, of which 47 were co-productions.

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THE CEA has had an outstanding ader in Doug Richards during the past year When he handed over the presidential chain o ffice to Alfred Davis at the association's annu meeting last week it was understandable that tributes to his work were exceptionally fulsome

Major Davis had high praise for way he had handled the trade problems which d come the association's way during the ye And Ernest Rogers put the appreciation in nutshell by moving a resolution—unanimously upported —which offered the thanks of the re CEA " for his brilliant leadership and emitting efforts in their interests during his pre ency."

Special tributes were also paid to ge l secre- tary Ellis Pinkney, particularly for hi forts in the tax campaign. Praising the " lu annual report, Harold Gent commented: " are in this industry too many Jonahs w g their troubles on their sleeves and saying at does the CEA do for me?' If they will s half an hour reading this report they will hat the association does a great deal for th

Referring to the production levy, n. Gent remarked: " I am looking forwa the day when the production levy is abolish s made more flexible and we on the exhibit de shall

The five-man Beaver Films team which made "The Angry Silence" for British Lion receive "Picturegoer" seals of merit from editor Robert Ottaway. Left to right: producer Richard Attenborough (who stars in the film), director Guy Green, Michael Craig and Richard Gregson (who wrote the original story) and producer Bryan Forbes (who wrote the screenplay)

have ... say as to how the money is distributed.

The ...ciation's representation on the Cinematograph ...lms Council could be most important. "I am ...onvinced that if they hammer long enough ...ey will be able to make some impression on ...t body so that it can report favourably to the ...ernment or Treasury," he added.

Mile...rvis also referred to cinema tax and, in part...ir. paid tribute to Mr. Pinkney's efforts regard... the back-dating of the £20 rebate.

Jack ...endergast closed the proceedings with a trib... to Teddy Hinge. He suggested that Teddy ... made honorary adviser to the CEA "as a ...resentative of us little fellows."

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JOH... TREVELYAN, secretary of the British Board ... Film Censors, is one of the most disarm... men in the industry. To censorship, that o... illogical and seemingly unfair barrier to free... of expression, he brings a considered reason... which sways opponents to his side. Or, at lea... most of them.

So ... was on Monday when he spoke at the openin... of Gala's first cinema club, at the Contin...tale, Tottenham Court Road. He gave his re...ns why the club's first film, "The Wild Ones..." had not been given a certificate.

"I... was one of those decisions we had to take, from a spirit of public responsibility," he said. "A ... years ago there was a picture called 'Cosh Boy.' It was not given an immediate release and before it had been given one the Craig and Bentley case cropped up—a policeman was killed by a teenager. We were accused of being directly responsible in influencing adolescents by allowing that film to be shown.

"It was considerations like this that made us reluctantly refuse 'The Wild Ones' a certificate. It is a film based on a true story which happened in America where a teenage gang of motor cyclists terrorised a small town for a day.

"We did not dare take the risk of such an incident being imitated in this country."

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KENNETH RIVE outlined the aims of the club which enables members (annual subscription: £1 1s.) to see uncut versions of films on Sundays and Mondays.

To a three-quarter full house he said: "If you have come along to see films which have not got by the censor on sex grounds then I would advise you to ask for your money back." (No one moved.)

He continued: "Our aim is to show films as the director intended them to be shown. We are working very closely with the Censor who has given our scheme full approval."

But for the anxious he gave an assurance that the club scheme, which it is planned to extend to some 60 cinemas throughout the country, will not interfere with Gala's policy of importing exploitable foreign features.

Later he told me that many of the films which would be shown on club nights had already been on general exhibition to the public. "What we are doing," he stressed, "is to show the completely uncut version. It may be an extra 20 minutes; it may only be a few frames."

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IT IS a great pleasure to welcome a new production team—especially when it achieves a notable success in its first venture.

The critics and the public have put the seal of success on "The Angry Silence," which brought together Dickie Attenborough, Bryan Forbes, Guy Green, Michael Craig and Richard Gregson, under the banner of Beaver Films.

Highly impressed by this initial venture, David Kingsley and his fellow directors of British Lion gave a lunch for the team and the national critics following the press show last week.

British Lion is not in the habit of doing this and David Kingsley explained: "We do not want to sell the picture to you: but to tell you how proud we are to be associated with this fine production."

Somewhat abashed by the compliments, Dickie Attenborough said it was a cliche to ascribe success to teamwork—but it was really true in this case. And he revealed how his colleagues had made personal sacrifices under "the old pals act" in joining him in the risk.

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ONE can imagine the immense delight of Nat Cohen and Stuart Levy when they received a cabled report that "Carry on Nurse" had clicked on the very doorstep of Hollywood.

Dick Gordon, Anglo's U.S representative, gave the news that the Peter Rogers production had a "smash" opening at Los Angeles's Crest and went on to break the all-time record for week-end business at the cinema.

It is not often that one hears of a British film making such a great impact in the vicinity of the movie city. The film is being distributed over there by Governor Films Inc.

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THE decision to put on a stage show with Eros's "Let's Get Married" at the Carlton, Haymarket, was a touch of showmanship not often encountered in the West End these days.

It was well received by the audience of stars, trade personalities and members of the public who turned out for the premiere of the Viceroy production at the theatre last Thursday.

And I gather the programme is attracting the public in no uncertain fashion, much to the satisfaction of Mick Shipman, Eros managing director, Irving Allen and Cubby Broccoli.

The stage show with Anthony Newley, Anne Aubrey, Mike and Bernie Winters and Don Lang's Frantic Five, is being featured twice a day—three times Saturdays—while the film is at the Carlton. And it will be presented at a number of selected situations when the picture goes out on the ABC circuit on May 2.

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VARIETY CLUB is never seen in better light than when it acts speedily to help young people at a time of an emergency.

The Club has decided to adopt four children orphaned by the terrible Agadir earthquake disaster.

Arrangements to bring the children to England have been made by Chief Barker Monty Berman, Jack Goodlatte, Prince Littler and Hugh (Binkie) Beaumont, the joint organisers of the special relief fund that has been set up.

The youngsters are to be housed in the St. Agnes Home for Children at Thames Ditton, which is maintained by Variety Club.

Littler and Beaumont—the latter was in Agadir at the time of the earthquake—are organising a special performance of "The Most Happy Fella" at the London Coliseum on April 20 in aid of the relief fund.

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TREMENDOUS word-of-mouth publicity has already attached itself to 20th-Fox's "Can-Can" in Todd-AO, which opens at the Metropole, Victoria, next Tuesday.

Critics turned out in force for the press show on Tuesday morning. The demand for tickets for the dress rehearsal for opinion formers on Sunday has exceeded the limited accommodation available at present.

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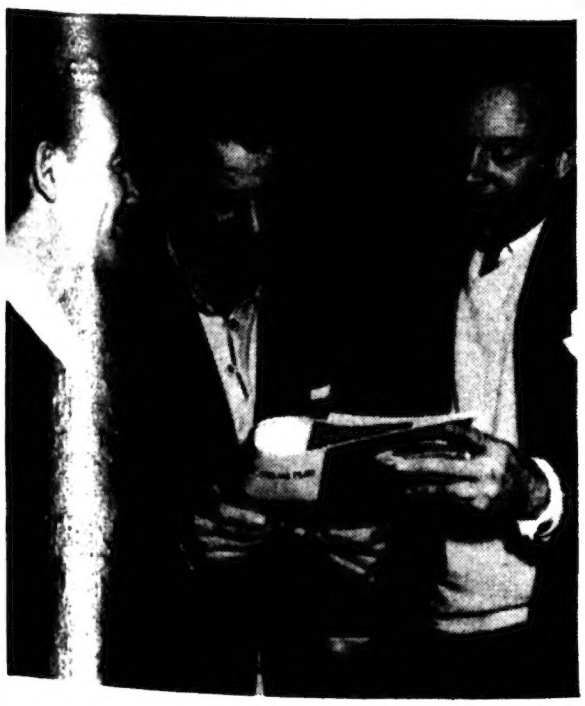
MRS. CHARIG is appreciative of the many messages of sympathy she has received following the recent death of her husband, Alec, film salesman for many years and well known in the West Country.

Alec was forced by ill-health to retire some years ago and Mrs. Charig devoted all her time and energy to looking after his welfare. It has been a very exhausting time for her, and I am glad to hear that she has been invited by the CTBF to stay for a period in the restful atmosphere at Glebelands.—**The Stroller.**



Geor... Wrig... of th... Smoo... for t... The...

...linter at London Airport with Tony ...entre) and Tony Britton (right), two ...rs of his film, "The Rough and the ... which was the official British entry ...r del Plata and Colombia film festivals. ...uss the journey before taking off for Argentina

News of the Week

MPs reject quota and levy for TV

STEPHEN SWINGLER has found little support for his demand last week that television contractors who show films should be burdened with the same obligations as cinema exhibitors.

As he pointed out in the Commons: "Exhibitors are subject to tax, censorship, quota and levy, but TV to none of these things.

"This is grossly unfair," he told the Postmaster General, John Bevins.

But most MPs and especially Tories, writes Hugh Pilcher, KINE. Parliamentary correspondent, take the view that it would be madness to urge the Chancellor to start a new tax or increase taxation in any form—not that he is likely to need much urging before what is evidently going to be a harsh Budget.

On the subject of censorship, those who have studied the subject feel that ITA's powers and responsibilities are enough without starting a "British Board of TV Censors" as well.

On quota, the House seemed satisfied with Mr. Bevins' assurances last week that the proportion of British films shown on TV is well over the cinemas' 30 per cent, and is expected to increase.

As for levy, that is to most MPs a mysterious technicality on the merits of which they are not prepared to pronounce. Even ministers seem to shy away from it, judging by an exchange between Mr. Swingler and Mr. Bevins, who said it was a matter for the president of the Board of Trade, Mr. Maudling, and not for himself.

Mr. Swingler protested: "But the President of the Board of Trade says it is a matter for you. He told me so."

To which Mr. Bevins retorted: "I don't accept responsibility for that statement."

NATKE 10,000 ask MPs to end tax

OVER 10,000 NATKE members from all sections of the industry have written to their MPs asking them to press for abolition of cinema tax in the coming Budget.

In addition, the union has won the support of a high number of trades councils and Sir Tom O'Brien, NATKE general secretary, has conducted a campaign lobbying MPs.

Said Sir Tom: "We can only now hope that the combined pressure from all sections of the industry and from outside bodies will convince the Chancellor once and for all that this tax must go."

Lee-Thompson will direct 'Navarone'

J. LEE-THOMPSON is to direct "The Guns of Navarone," Carl Foreman's £2 million production for Columbia. He leaves today (Thursday) for the Greek island of Rhodes where he takes over from Sandy Mackendrick who left the picture for health reasons.

"It was a quick decision," said Lee-Thompson, "but as soon as I read Carl Foreman's script I knew I wanted to make this one."

The new director will virtually take over the picture from the beginning. Shooting so far has been confined to linking or establishing shots, and sequences with doubles. None of the principal cast has yet been before the cameras.

AITC delegation to meet Labour Party

A DELEGATION from the AITC will meet the Labour Party Films Committee on Wednesday afternoon, March 30. The meeting has been called for 4.30 and Mrs. Eirene White, chairman of the committee, will preside.

The delegation consists of representatives from the producers, renters, exhibitors and unions. Names of the delegation are not yet known.

NATKE to meet CEA day after Budget

NATKE's negotiations with the CEA for a new agreement—postponed until after Budget Day—will get away to a quick re-start after the Chancellor has made his statement on April 5. The talks will be resumed the following day.

'Sons and Lovers' for Cannes

"SONS AND LOVERS" will be Britain's official entry at the Cannes Film Festival to be held from May 4 to May 20. The 20th-Fox CinemaScope production was chosen by a joint selection committee composed of members of the BFPA and FBFM under an independent chairman.

The festival showing will also be the world premiere of the picture which was produced by Jerry Wald and directed by Jack Cardiff. Gavin Lambert and T. E. B. Clarke wrote the screenplay of D. H. Lawrence's novel and the stars are Trevor Howard, Wendy Hiller, Dean Stockwell, Mary Ure and Heather Sears.

Warner application is refused in Chancery

AN APPLICATION by Warner Brothers Pictures, Inc., of Burbank, California, for withdrawal of leave to serve a writ upon them out of the jurisdiction of the English courts was refused in the Chancery Division last week.

The writ claimed injunctions and damages for alleged breach of copyright in their film "Helen of Troy," and was issued by Sir Gerald de la Pryme Hargreaves, of St. Dunstan's, Seymour Walk, London, S.W., and his American company, Atalanta Productions, Inc., of West Olympic, Beverly Hills, California, to whom Sir Gerald had assigned the rights in his book and script, "Atalanta," published in 1949.

They alleged that "Helen of Troy" infringed the copyright in "Atalanta." Warner Brothers, Inc., denied infringement.

Warner Brothers were given leave to appeal.

CEA memorandum on Production Fund

THE CEA sub-committee is due to meet today, Thursday, to finalise the association memorandum on the Production Fund. It will then be sent to the Board of Trade and producer organisations.

March 29 has been set as a tentative date for the CEA to meet producers for talks on the document, but it is not yet certain whether a meeting between the CEA and Board of Trade will be held before or after discussions with the producers.

The CEA sub-committee's report was adopted —subject to certain amendments which the sub-committee was empowered to make at last week's meeting of the association's general council.

Its main proposals are that the exemption limit for the statutory levy be raised from £150 to £200 net and that the Board of Trade or the British Film Fund Agency be empowered to deal with hardship cases.

Also, it recommends that takings at children's matinees and charitable performances be exempted.

Dealing with the distribution of levy, the memorandum proposes that there should be a *per capita* distribution as a first charge on levy receipts and that there should be a ceiling on the amount of benefit any one film can derive from levy.

For dealing with the question of films going to television after enjoying levy benefits, it proposes that the TV interest showing the film should reimburse the production fund to the extent of the benefit received from the fund. This, it is claimed, would put the television interests on a similar footing to exhibitors regarding payments into the fund.

The general council's discussion on the memorandum is reported on Page 17.

Boys' Club helps Variety Club

AS PART of its campaign to help towards the fund for the building £32,000 headquarters by the Variety Poplar Boys' Club is to stage a premier-Pathe's "Hell Is A City," at Canning Town, on April 29.

The club is one of four the Variety promised Prince Philip and the London tion of Boys' Clubs it would build areas during 1960.

Variety Club has also announced Sandown Park race meeting will August 27 in aid of children's charities Allen, the club's First-Assistant who is organising the meeting, is last year's figure of £15,000 will be

Last year's event offered £17,000 and over £1,000 worth of trophies. the Tote Investors, the *Daily Mirror* and Co. have again agreed to sponsor the meeting. Irving Allen

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1959 sponsors to renew their

scholarships to American colleges
onsored by the Variety Club — one
derick Racher, a pupil at the Sir Wal-
n's School, Battersea, the other to
or of the Rose Bassett School,

or, who will go to Northfield School
Massachusetts, next September for one
first girl to receive a scholarship from
b, which plans to send a boy and a
erica every year.
cher will go to the Phillips Exeter
New Hampshire.

£500 has been given to Variety Club
extend its free mobile film service for
Unilever. Crewman Harry Woolf
the gift and has passed the cheque to
" shut-in " committee, which operates
ilm activities in homes, clubs and hos-

g a request from Goodmayes Rotary
Variety Club has presented a pony and
child polio victims in the Goodmayes
Rotarians collect local child polio vic-
their homes every Sunday, take them
ddock, supervise their rides and then
n home.

Appeal to help FISA survive

AN APPEAL to the industry to help the Film Industry Sports Association "in its struggle for financial survival" was made by FISA president Harold M. Abrahams and chairman Spencer M. Reis at the association's annual meeting.

It was made after Mr. Reis referred to the "substantial" drop in FISA revenue last year "due to the reduction in subscriptions and the loss of some financial support from companies withdrawing their membership as a result of trade depression in the industry."

The appeal mentioned the aims and objects of FISA and added: "The association has been in existence for some years and has succeeded in its aim because, supported by financial contributions of employers' organisations, it has satisfied a strongly felt need by employees."

It had no private endowment or public grant. For its survival it depended on "the public spirit and generosity of companies and associations in the film industry."

But in the last two years, the appeal stated, financial contributions had fallen in size and number. And the association had "eaten so far into its reserves" that its future would be in danger unless help was forthcoming in the near future.

The appeal, signed in the report for 1959, was directed at all employers' organisations in the industry.

It was decided at the meeting to change the name of the association to the Film and Television Sports Association.

Lyceum, Newport, will not be closed

NORMAN WRIGHT, managing director of the Lyceum Theatre, Newport, Mon, has denied reports in local papers that the cinema is to be closed and the site redeveloped.

Planning permission had been granted for the redevelopment of the site, stated Mr. Wright, but the application had not been made by the owner. Negotiations were not in progress for the sale of the cinema.

Herband cinemas buys another

HERBERT KEAN, managing director of Herband Cinemas, announces the purchase by the company of the Palace, Bexleyheath, Kent, formerly owned by Harry Quinton.

After extensive redecorations the cinema will re-open as the Astor.

Does the release pattern throw away profit?

IS THE trade losing money through false economy in the number of release prints made available?

This was one of the questions on trade topics answered by a panel comprising K. Matthews (Regal Films), E. Grattan Milloy (renting side) and Brian Snape (Snape Circuit), at an "Any Questions" session held by Manchester Cinematurians. D. L. Jones presided.

A. Kershaw asked if the panel thought that producers, renters and exhibitors were losing revenue through economies in the number of copies of films?

Mr. Matthews pointed out that most renters probably based their requirements on the maximum number of runs that might be expected at a particular time. It was a question of economy that controlled the number of prints. He said he had put forward the idea of regional releases, using areas well served by national and local daily newspapers.

By releasing the films regionally they would get a large number of runs in the first four or five weeks.

Seat prices

Mr. Snape wondered whether exhibitors would be prepared to increase their seat prices to help to pay for the extra prints? An advantage would be that if say 250 cinemas showed the same film in one week, it would allow nation-wide publicity in national and local newspapers and on television. Relaxation of out-of-date bars would enable more cinemas to run together and the following runs would play off much quicker.

"What does the panel think of the suggestion reported in the trade press that renters should cease to spend money on advertising films to exhibitors and spend the money on advertising to the public, bearing in mind if that was done the trade papers would disappear?"

Mr. Milloy was of the opinion that the idea of renters going into partnership with exhibitors to publicise particular pictures was good, providing suitable advertising could be arranged.

Mr. Snape said he would be sorry to see the trade papers disappear. He considered the campaign sheets of renters were outdated.

Trade papers needed

"If the tax is abolished we ought to have a levy on every seat for publicity on a national scale," added Mr. Snape. "We are not hitting the public hard enough. As regards the trade papers, we need them."

On the question of publicity, Mr. Matthews considered that when the producer signed his stars, or completed a film, he should arrange to retain the star on a salary or percentage basis, to make so many personal appearances. That should be part of the publicity campaign.

Replying to a question on the recent increases in prices, Mr. Snape said that, so far as the first district runs were concerned, they had brought seat prices up to a realistic level.

Other questions dealt with once-nightly programmes as against continuous double feature programmes, whether prices should be varied according to the programme, the advantages or otherwise of "hard ticket" or outstanding pictures for which the seats are booked, toll TV, and FIDO.

The chairman did not agree with the view of Mr. Matthews that FIDO had been a failure. Through FIDO hundreds of films had been kept off TV.

CEA BRANCH REPORT

More unrest over new standards

SOUTH WALES.—Despite assurances that the KRS would be willing to discuss exhibitors' complaints on the new Standard Contracts, and if necessary make amendments, members of the branch were obviously none too happy about the new set-up.

GC legate Dennis Owen (Treforest) said that the standard contract had been a bone of content to exhibitors for many years, and that the new contract had come about as the result of legal advice. "It varys very little from the co ict you have had over the years," he said. at it is now a licensing agreement instead a hiring agreement."

Har Jones (Newbridge) felt that there were many gs in the contract he would like to see out. of these was the reserving of the rights provide all the publicity for a film. Claim that the new contract was a *fait accom* Mr. Jones said he read that Ellis Pinkn dvised exhibitors to sign the new contr nder protest.

Bill rriman (Pontypridd), the chairman, said: will await results with interest because I have fused to sign the new contracts."

It finally agreed to tell head office that the -KRS negotiations on the subject should treated as a matter of urgency.

Con nce.—Wyndham Lewis (Cardiff) expressed is disappointment at the poor response to th roposed advertising campaign at the Folke e conference. He felt that members of the n industry could give cinema advertising th same attention as was given to the Varie lub with great success.

Mr rriman felt that the industry was completely cking in showmanship and there seemed to be an entire lack of co-operation about publicising the conference. He thought the branch might express the view that the time was ripe for a national publicity campaign to bring the people back to the cinema and such a campaign could have started at Folkestone.

Mr. Owen said he had been shocked when he heard the outcome of the conference publicity campaign. A number of first-class ideas had been put forward about the conference which, if realised, would have attracted TV, magazine and newspaper coverage and helped bring some glamour back to the cinema industry and shown the public that the industry was a live and virile one. "I was really shocked to hear that these things have been blown up in the air," he added.

Advertising.—George Tree (Ystalyfera) suggested that the FTS vans could be used to advertise the cinema throughout the country. "It's time we did some advertising," he said.

Mr. Lewis agreed with this suggestion and said that the film industry could still attract interest everywhere. He believed that they could still attract, even though there were difficult situations. There were some cinemas today doing better business than ever.

It was agreed that the branch should write to head office expressing the view that the time was ripe for a national publicity campaign and also putting forward Mr. Tree's suggestion regarding FTS advertising.

Presentation.—Mr. Berriman, the new president, presented a silver tankard to the retiring president, Wyndham Lewis.

More branch reports on page 24

World Markets

Strike: both sides are digging in

NEW YORK.—The actors' strike is on, but this city has so far paid it little heed: very few are involved or concerned except in the several studios where the films "Murder Inc." and "Butterfield 8" were being shot. They were able to finish the former for the most part. Not so on the latter.

Veteran distribution executives shrugged their shoulders when asked as to what happens now. Their exhibition counterparts did likewise. Home office meetings are being held daily to consider ways and means to conserve the completed features at hand. Release schedules are being re-adjusted continually.

In Hollywood there is another sort of quiet, and the once bustling studios still owned by the majors are almost deserted with the exception of Universal which settled and which is going ahead full blast.

Both strikers and employers are digging in for what looks like a long siege and the other labour organisations are on the outside just waiting their chance to share in the money pie when it is cut.

For instance, the IATSE is determined to get twice what the actors and writers get. No one yet knows exactly what the Screen Directors' Guild or the Screen Producers' Guild wants.

Meanwhile, in response to a request by the SAG, the Federal Mediation and Conciliation Service has formally intervened in the production tie-up, which means that the parties concerned will be brought together in supervised meetings. Thus the government may succeed where industry organisations such as TOA and ACE have failed.

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REGARDLESS of the status of the strike, the Academy Award telecast will still be held on the evening of April 4. This was the word from both the guilds and the film companies. One executive ventured the opinion that it could also be the setting where both sides, brought face to face, might break down and settle the disagreement.

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A SURVEY conducted by the Theatre Owners of America shows that the nine larger film companies are in good financial condition. They have a total operating income, including cash in hand, bonds and accounts receivable, of $155,836,680, a sum that could make a lot of pictures.

Only two companies showed net losses in their annual statements—Allied Artists and Universal—and both are now operating in the black.

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PRELIMINARY financial statements of Magna Theatre Corporation (George Skouras, president) for the fiscal year ended January 31, 1960, show a net profit in excess of $700,000. This is the first year since its inception in 1953 that a net profit has been realised by the company.

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COLUMBIA PICTURES has come up with a net profit of $1,193,000 for the 26 weeks ended December 26. Earnings are equal to 85 cents per common share compared with $1.29 per share earned in the comparable period in 1958 when the net profit was $1,752,000. The 1958 profit included money made on the sale of the company's laboratory facilities on the West Coast.

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THE Film Critics Circle of the Foreign Language Press announced their awards in a radio broadcast over the city's radio station.

"Diary of Anne Frank" was named the best American film of 1959; "Room at the Top" the best British film, and "The 400 Blows" the best foreign language film.

Paul Muni was named best actor for his performance in "The Last Angry Man"; Audrey Hepburn best actress for "The Nun's Story"; Ingemar Bergman best director for "Wild Strawberries"; Stanley Kramer best producer for "On The Beach"; and Paddy Chayefsky best writer for "Middle of the Night."

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SO successful is the toll-TV experiment in the Toronto suburb said to be, that J. J. Fitzgibbons, president of Famous Players Canadian Corp., a subsidiary of which launched toll-TV via Paramount's Telemeter, has said his company is searching for more manufacturers to accelerate equipment deliveries.

Local theatres have not been adversely affected yet, but the quantity of sets adjusted to receive pay-TV is still small.

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PLANS for a big-scale pay-TV operation in a large U.S city are being made by Zenith Radio Corp. The time was especially suitable, it was believed, because of the success achieved by Telemeter in Toronto.

Company president Joseph Wright predicted pay-TV will blanket the country in the next ten years. The Phonevision process employed by the company uses a decoder attached to the individual set and 'phone lines.

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THE Motion Picture Research Council will be disbanded this week as a retrenchment move by the member companies of the AMPP. The abandonment of the building it owns and dismissal of the 14 full-time employees is calculated to save the seven major companies about $150,000 per year.

The move was attributed to economic pressures and uncertain conditions facing the industry. It served not only the ma... panies but other organisations which h... use of its developments of techniques, ... and mechanisms.

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MILTON RACKMIL, president of ... Pictures Co., announced last week at th... stockholder meeting at the home office ... first quarter that ended in January ... profit of $1,850,000 after taxes and he a... that the second quarter ending in Ap... show a profit of $1,500,000. Looki... even further, he expected that the t... fourth quarters will also prove profitat...

The meeting was marked by the a... of Walter Reade, Jnr., president of ... Picture Investors Inc., holder of Univer... who urged Mr. Rackmil to increase b... fifteen pictures that Universal will pro... into production in the next six mo... He offered guarantees as to money and pla... by exhibitor members of MPI as an ad... tive for Mr. Rackmil to thus proceed.

Mr. Rackmil refused to be stampede... immediate increase, stating that the ... did not need any inducements or mone... proceed with an increase in its pr...duction schedule: rather it was only limited by the number of subjects which it could turn out that could be absorbed by the market and which would be accepted by the public. Universal would not go into additional picture-making just for the sake of making more pictures.

Mr. Rackmil assured questioning stockholders that his company had no intention at present of selling its post-'48 films to TV and the company was not worried for cash, having fifteen millions just lying around waiting to be spent on production.

N. J. Blumberg, Preston Davie, Albert A. Garthwaite, John J. O'Connor, Milton R. Rackmil, Budd Rogers, Harold I. Thorp and Samuel H. Vallance were elected to the board of directors.

Following the meeting, Mr. Rackmil told the press that "Spartacus" will open in New York on September 22 and that 18 theatres will open the multi-million dollar film between that day and Christmas in the United States with 11 theatres to open with the film during that period abroad. It will play on a roadshow basis, which means advanced admissions and reserved seats, and guarantees as to money and minimum playing time will be requested.—**Mel Koneeoff.**

U.S-German plan to cut trade restrictions

BONN.—The U.S government wi... diplomatic means to press for the elim... trade restrictions for American motio... at OEEC, according to a report publ... and quoting German government offici...

OEEC is due to hold its next meet... March 22 to 25 in Paris.

The U.S delegation to the Paris OE... is said to be planning to concentrate its ... upon national motion picture subsidies in ... European countries, upon quotas and dubbing ...

Strong opposition to the demands w... according to the Bonn report, come from ... Italian OEEC delegation. The Italian gov... ment is said to have announced that it will n... eliminate any quotas or subsidies before 19... If and when quotas and subsidies are el... ted in Italy, the Bonn report indicates, it w... done gradually and over a long perio... German officials are expecting a similar at... from the French delegation at Paris.

On the other hand, German offici... it, it is thought, endorse the American plan... West

Germa ...vernment has repeatedly proposed a ...polition of quotas and other restric... comple... ...der to improve film exports to Euro... tions i... ...ries. The Bonn government, accord... pean c... ...eated and earlier reports, has been ing to ... for an early and 100 per cent. prepari... ...ion" of film imports. "liber...

With ...e West German preparations for free import ...motion pictures there have been some negoti... ...s with American companies operating in Ger... ...y. The Bonn government might be willing ...free the import of Hollywood pictures comple... ...if American companies would agree to kee... ...ms older than 2½ years out of Ger... many ... ...put only new films on German screens ... Some 2,000 old Hollywood pictures, most ... ...hem already in a German-language version ... would thus be forbidden to be re-relea... ...in Germany.

Acco... ...g to German reports, the American side h... ...hown some interest in these German plans.

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TH... ...uropa-Real Films group of companies has m... ...d into exhibition by affiliating with one of ...ermany's largest theatre chains.

The ...eatre group now affiliated with Europa Filmver...eih is owned by Rolf Theile and Huber... Wald. The group includes a total of 43 ho...es.

Europa Filmverleih is thus now active in all three phases of the industry, exhibition, distribution and production. Production is handled for the group by Real Film Co., Hamburg, which, too, is active in the field of television programme production (via studio rental). Real Film Co. operates one of the three largest German studios in Hamburg.

The group is now one of the only two motion picture concerns active in all phases of the industry. The other combine is UFA, which has a circuit of some 60 houses, its own distribution set-up and its own studios. There is a strong chance that more independent German theatre circuits will join the Europa-Real organisation soon, because of the general business downward trend at German box-offices.

Another facet of the current reorganisation of the Europa-Real group is a working agreement with Transocean Films, Berlin and Munich, a specialised German film export organisation. Transocean plans to open an office in Hamburg.

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HO... ...YWOOD films had a share of 27.4 per cent. ... of the total West German screen time in Ja... ...ry, this year, according to the monthly *Film... ...en* survey. German share was at an eight... ...r low of 41 per cent., while French pictu... ...egistered a high of 12 per cent. British films ...e at a fair 6.4 per cent. This is below the ... ...ous months' percentages, but it is still high ...ve results achieved in recent years.

M... ...successful American distributor in Janu... ary ... MGM with 4.3 per cent. out of the total play... ...ime. Runners-up were Columbia (4.1), Uni... ...rtists (3.9) and Warner Brothers (3.9).

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S... ... top-level West German film industry org... ...tion, and Export Union, promotional subs... ...y of SPIO, have opened a festival offic... ...t 4, Am Hirschsprung, Berlin-Dahlem (Pho... ...76 24 40). The services of the office are a... ... to non-German film industry p... ...ities planning to attend the Berlin F... —**Gustav Genschow.**

Industry watches legal battle

PARIS.—The entire French industry is keenly interested in the outcome of a legal battle now under way between Marceau Films, producer of "Dangerous Friendships 1960," and local mayors who took the power of film censorship into their hands.

The mayors, sued for "abuse of power" before each Prefecture Council concerned, either banned the film completely or ruled that persons under the ages of 18 or 20 would not be allowed to see it, although the age limit agreed upon by the national censor is 16.

Despite the fact that "Dangerous Friendships" has also been banned for export, it is proving to be a tremendous commercial success. With 700,000 bookings in Continental France since its release last September, Roger Vadim's film has, in fact, won the first place in the box-office race, 150,000 ahead of "Orfeu Negro."

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CANNES Festival, opening May 4, already has 25 countries participating, including the United Kingdom.

A novelty that is bound to be appreciated by English-speaking persons at the festival is the fitting of 1,500 ear-phones to give commentaries of all foreign films—in both French and English.

The 1960 Eurovision Grand Prix will be awarded to the best TV film, simultaneously with the festival.

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DEALING with the problem of television, Maurice Bessy, writing in *Le Film Français*, reports that the serious 1958 drop in attendance coincides with the first million TV sets sold in France. He refers to Lyons, for instance, where the number of sets jumped from 50,000 in 1957 to 160,856 in 1959, which is almost exactly proportionate to the steep drop in cinema attendance: 49.4 million in 1957 as against 40.8 million last year.

Asking the industry to look, think and plan ahead, M. Bessy points out that the showing of cinema films on TV is neither totally good nor bad. As an example, he reports that the showing of an old Fernandel comedy over TV had the most favourable effect on the commercial career of the latest Fernandel film.—**Henry Kahn.**

Inquiry into trade in Southern India

BOMBAY. — A committee of 12 members, headed by the Director of Information and Publicity of the Government of Madras, has been constituted to consider and report on the following matters connected with the film industry in the South:

To inquire into the various aspects of the economics of film production, including finance, supply of raw stock, availability of stories, causes for success and failure of films, contracts with senior artists, etc.:

The lines on which the problems and difficulties could be solved:

Distribution of pictures, including the different media of publicity employed, the role of distributors in the industry, etc., suggestions of ways and means to improve proper and effective distribution of films:

All aspects of exhibition, with suggestions for improving it:

To inquire into the question of wages and employment conditions of all categories of employees and suggest steps for improvement of their lot.

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THOUGH I. D. Wratten, deputy chairman of Kodak in London, spent three weeks in India visiting important production centres and talking with top government officials at New Delhi in the hope that the Indian government would accept the Kodak proposal for setting up a raw film plant, the government of India has now announced that the first raw film plant will be set up in Ootacamund in Southern India in collaboration with the French firm of Bauchet of Paris.

The French project would cost 50 million rupees, of which 30 million would be advanced by the French firm in terms of equipment, machinery and technical assistance. The balance of 20 million would be put up by the National Industrial Development Corporation set up by the Indian government. The plant is estimated to go into full-fledged production during 1962.—**N. V. Eswar.**

Irish film critics to make awards

DUBLIN.—Although the efforts to establish an Irish Critics' Circle have met with little success, a project is now being developed to bring leading Irish Film Critics together to make awards for the best film, best short, best picture made in Ireland directed by an Irishman, and for the best performances.

These awards would be independent of the Cork International Film Festival. Any project which will help to focus favourable attention on films is welcome, and certainly awards of this type would have some box-office value in Ireland if not outside the country.

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NATIONAL Film Institute ratings for February put an "Adults" tag on 13, approved nine for general audiences, and named two "The Miller's Beautiful Wife" and "It Started with a Kiss" as "Objectionable."

The Institute, which held its annual meeting recently, has named Hugh Healy, Deputy Chief Officer of the Dublin Vocational Education Committee, as its chairman for the coming year.

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ANOTHER Dublin cinema, the Savoy, is to have Cinemeccanica 70/35 equipment installed in the near future. It will be put in by Allied Cinema Supplies which did a similar job for the Regal, Dublin, a short time ago. — **Maxwell Sweeney.**

TECHNIRAMA
THE IDEAL PROCESS
for
70 mm. ROAD SHOWS
(with 6 channel stereophonic sound)
and
35 mm. RELEASE PRINTS
A PRODUCT OF TECHNICOLOR

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Blood And Steel (20th Century-Fox)—U.S	**69 min. (A)**	John Lupton Ziva Rodann Brett Halsey	CinemaScope war melodrama telling how small American advance party hoodwinks Japs on Pacific isle. Yarn over-stretched, characters loosely drawn and comedy and romance negligible	**Doubtful booking**
†Can-Can (20th Century-Fox)—U.S	**141 min. (U)**	Frank Sinatra Shirley MacLaine Louis Jourdan	Dazzling screen operetta in Todd-AO and Technicolor, adapted from Cole Porter's stage hit. Tale disarmingly inconsequential, stars in top form, Can-Can dancers tireless, staging plush, songs catchy, lines smart and title values terrific	**Box-office certainty and ideal light entertainment for the tired business man and family (C)**
Gunfire At Indian Gap (Eros)—U.S	**65 min. (U)**	Vera Ralston Anthony George George Macready	Naturama alfresco " thick ear " describing romance between a handsome Mexican, victim of bandits, and an attractive coach station handywoman. Plot uninhibited, types robust, action lively	**Usable " second " (C)**
†Guns Of The Timberland (Warner-Pathe)—U.S	**91 min. (U)**	Alan Ladd Jeanne Crain Gilbert Roland	Technicolor melodrama concerning a timber boss who gets a warm reception on invading farm country, but finally settles for romance. Story husky, cast, including Frankie Avalon, popular teenage warbler, versatile, and fights realistic	**Very good industrial and family fare (C)**
***Hell Is A City (Warner-Pathe)—British**	**97 min. (A)**	Stanley Baker Vanda Godsell John Crawford	Hammerscope manhunt set in Manchester, illustrating dedicated police chief's war on desperate escaped convict. Tale meaty, Stanley Baker outstanding as hero, support competent, direction shrewd, sentiment warm, atmosphere authentic and climax suspenseful	**British box-office red meat (C)**
†Home From The Hill (MGM)—U.S	**148 min. (A)**	Robert Mitchum Eleanor Parker George Peppard	Off-beat CinemaScope and Metrocolor melodrama about deep South landowner who pays heavy price for his wild love life. Story engrossing, stars and adolescent supporting players first rate, human angle strong, dialogue frank, scenery impressive and fade-out moving	**Outstanding general booking (C)**
†Hound Dog Man (20th Century-Fox)—U.S	**87 min. (U)**	Fabian Carol Lynley Stuart Whitman	CinemaScope and Eastman Color rural comedy melodrama with small boy, dog interest and songs. Yarn slight but Fabian, the teenagers' favourite, in good vocal form, other gimmicks shrewdly exploited, numbers tuneful and backgrounds picturesque	**Good industrial and family hall fare (C)**
***Jackpot (Grand National)—British**	**71 min. (A)**	William Hartnell Betty McDowall Eddie Byrne	Crime melodrama about astute flatfoot's tussle against homicidal ex-convict. Tale taut, acting convincing, direction keen, romantic asides popular, and climax showmanlike	**Very good British second (C)**
†Last Voyage, The (MGM)—U.S	**91 min. (A)**	Robert Stack Dorothy Malone George Sanders	Metroscope and Metrocolor maritime melodrama woven from the reactions of officers, crew and passengers in doomed luxury liner. Script loose, direction uneven and penultimate suspense prolonged, but acting sound and staging realistic	**Good average booking (C)**
†Please Don't Eat The Daisies (MGM)—U.S	**111 min. (U)**	Doris Day David Niven Janis Paige	CinemaScope and Metrocolor comedy drama concerning a much married dramatic critic who develops an ego, but is eventually cut down to size. Story intelligent and homely, co-stars clever, juvenile players and feminine angle strong	**Excellent general booking (C)**
Rise And Fall of Legs Diamond, The (Warner-Pathe)—U.S	**100 min. (A)**	Ray Danton Karen Steele Elaine Stewart	Powerful, if slightly protracted, prohibition period gangster melodrama of mob leader's spectacular rise and sensational fall. Characters sharply portrayed, night club scenes and songs nostalgic, highlights hearty and climax salutary	**Good popular booking (C)**
***School For Scoundrels (Warner-Pathe)—British**	**93 min. (U)**	Ian Carmichael Janette Scott Terry-Thomas	Psychological comedy, suggested by Stephen Potter's " Gamesmanship " saga about amiable clot who rids himself of inferiority complex. Ian Carmichael and Terry-Thomas effective as " hero " and " villain," dialogue snappy and staging adequate, but direction loose	**Good British type and star light booking (C)**
***Summer Of The Seventeenth Doll (United Artists)—British**	**93 min (A)**	John Mills Anne Baxter Ernest Borgnine	Down-to-earth comedy melodrama, adapted from Ray Lawler's successful play, dealing with the robust shenanigans of Australian cane-cutters and their girl friends in Sydney. Characters exuberant, treatment crisp, sentiment popular, humour broad, atmosphere authentic	**Very good British adult booking (C)**

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Your Films

by JOSH BILLINGS

West End

I D[on't] film st[udios] assure[me] mome[nt] 24, fil[ms] away myself chaise-[longue], in the immediate future.

"T know what effects the Hollywood will have on our industry, but I can there's no shortage of product at the I've covered 30, and actually reviewed during the last ten days. I did not idle time before that and I cannot see lling back on my sofa, pardon me,

All [the] same, strikes, whether official or unofficia[l] are a sorry way of settling industrial disput[es] as "The Angry Silence" (British Lion—Brit[ish]) so movingly and dramatically reveals. May [co]mmon sense and good will soon prevail in the [cu]rrent Hollywood hullaballoo.

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TALKING of "The Angry Silence" (British Lion—British), it received rave notices in the press and, by all accounts, got off to a really good start at the Plaza over the weekend. It only remains in its present home for a fortnight, but the publicity it's gained will do it a power of good when it's released. They say politics and entertainment don't mix, but "The Angry Silence," like its comedy stable companion, "I'm All Right, Jack," should prove an exception to the rule.

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THE majority of the critics failed to preserve an angry silence about "Let's Get Married" (Eros—CinemaScope—British), a comedy drama with occasional songs. They really dipped their pens in vitriol and well and truly let fly. Its sponsors have not, however, taken the drubbing lying down. The film, supported by the Anthony Newley Show, a live affair, opened at the Carlton, Haymarket, last Thursday and the bill is doing fine. I know it's impossible for the stage show to accompany the film when it goes out, but it's certainly helping to pre-sell it.

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"BOTTOMS UP!" (Warner-Pathe—British), an acrobatic romp inspired by the Jimmy Edwards' popular TV feature, "Whack-O!" didn't get much spontaneous applause from the critics, either, but don't let that bother you. The comedy is raising laughs at the Warner Theatre and, as I've already pointed out, it's bound to corner the satchel club trade during its rounds which begin on Easter Monday.

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SURPRISE turn-up of the week's new West End films is "The Third Voice" (Twentieth Century-Fox—CinemaScope). It's an unpretentious "perfect" murder melodrama, but, thanks to first-class acting, shrewd direction and ingenious economy of staging, contains plenty of kicks and has a clever twist ending. It's definitely clicking at the Rialto, Coventry Street.

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MAKE no mistake, "The Battle Of The Sexes" (British Lion—British) scored a big victory at the Odeon, Marble Arch. The Peter Sellers comedy slipped into top gear immediately it opened and never changed down. On this form it can hardly fail to register in the long grass. Incidentally, I've a shrewd idea that the film's artful title has had quite a lot to do with its success; and don't forget, it followed in the wake of Sellers's mirthquake, "Two-Way Stretch" (British Lion—British).

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UNDERSTANDABLY, "Never Take Sweets From A Stranger" (Columbia—Megascope—British) has been enjoying a highly profitable run at the London Pavilion. A serious X certificate offering, it's drawn its audiences from those who put on their thinking caps when they go to the flicks, as well as hoi polloi. On Friday, "Summer Of The Seventeenth Doll" (United Artists—British), an adaptation of Ray Lawler's sensational stage hit describing Australian low life, moves in. It really calls a spade a spade!

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ONLY another week to go before "Sink The Bismarck!" (Twentieth Century-Fox—CinemaScope—British) leaves the Odeon, Leicester Square. The Naval epic, with Kenneth More on the bridge, plunged into the big money on February 11 and has been wallowing in "filthy lucre" ever since. It's released on April 4 and has already had its effect on the opposition. To put up a film against "The Bismarck!" is rather like committing hari-kari.

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CARRYING on at the Leicester Square Theatre is "Conspiracy Of Hearts" (Rank—British). The war melodrama-cum-weepie has been doing a burster, but it won't have things quite so easy as "Sink The Bismarck!" when it goes on tour. For instance, "Carry On Constable" (Anglo Amalgamated—British), the latest of the "Carry On" comedy sagas which is equalling "Carry On Nurse" figures in pre-release spots, is one of its challengers! Be prepared for a battle royal from April 11.

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I FEAR the days of that delightful musical, "Gigi" (MGM—CinemaScope), currently packing the Ritz, are numbered so far as this hall goes. The reason? Mr. Leo's urgent need for a shop window. Good notices help a film, but they're still a poor substitute from a publicity point of view for a West End run.

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MGM could, of course, turf out "Ben-Hur" (MGM—Camera 65—Panavision) from the Empire and revert to "ordinary" continuous performance films, but that would be some price to pay for a showcase. Cheaper to build another cinema! Already "Ben-Hur's" put Midas to shame.

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"SOUTH PACIFIC" (Twentieth Century-Fox—Todd-AO) will soon be entering its third year at the Dominion, Tottenham Court Road. Its persistent success is one of the wonders of film business. On Tuesday, Twentieth Century-Fox brings another Todd-AO musical, namely "Can-Can," to the Metropole, Victoria. My review appears in this issue. The film's title alone assures it of a long and prosperous run.

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WHEN it comes to turning over a pretty penny, few "hard ticket" jobs have anything on "Solomon And Sheba" (United Artists—Super Technirama 70), still firmly entrenched at the Astoria, Charing Cross Road, and certain to stay put until after Easter. Another Biblical film, "The Big Fisherman" (Disney—Panavision), may eventually succeed it. The last named was shown to CEA delegates privately the other evening.

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"I'M ALL RIGHT, JACK" (British Lion—British) has returned to Studio One, Oxford Street. It started its second season at this efficiently run house where it left off—bang in the money.

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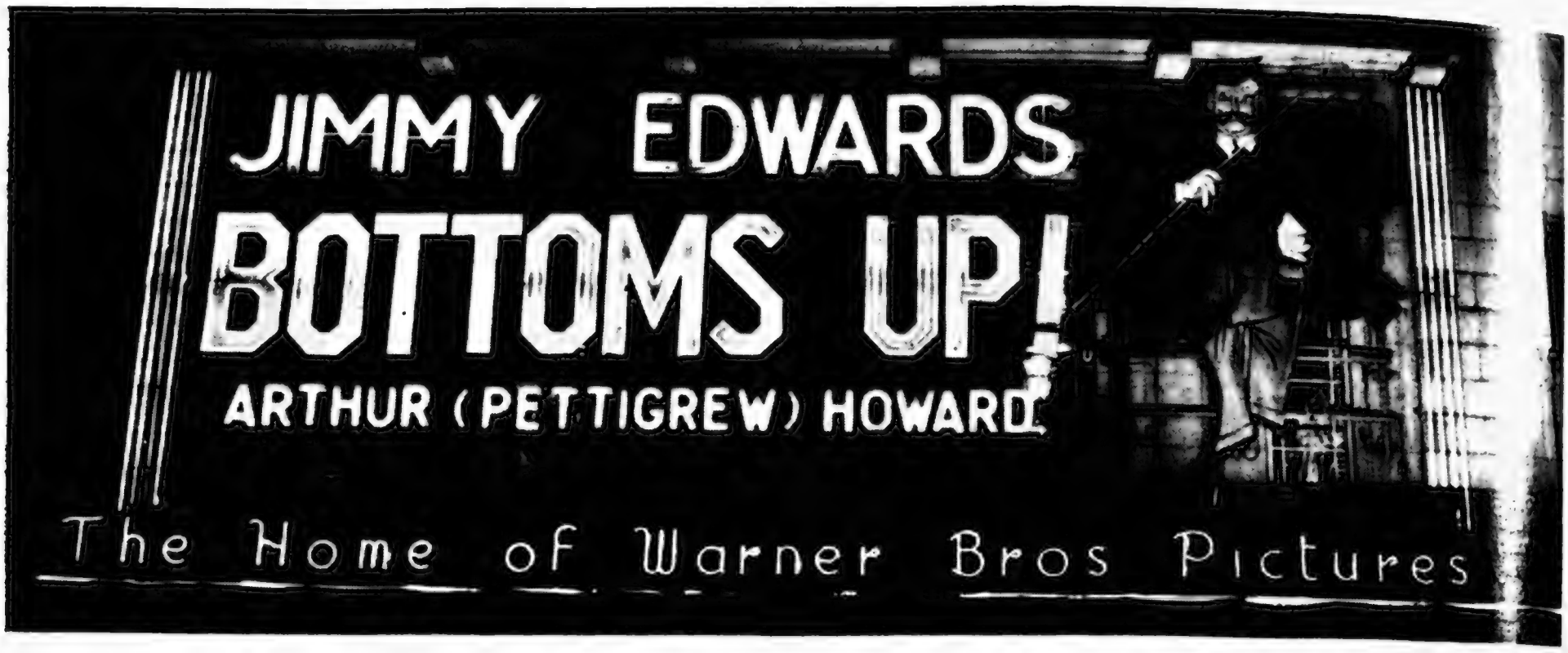
THAT outstanding war museum piece, "All Quiet On The Western Front" (Eros), leaves the

continued on page 27



London's Warner Theatre became a schoolboys' paradise for the evening, with the launching of Mario Zampi's comedy "Bottoms Up!" "Ye Olde Tucke Shoppe" in one corner of the foyer and a life-like caricature of Jimmy Edwards in another corner were focal points of interest. Leading the premiere's celebrity parade were the stars of the film, Jimmy Edwards and Arthur "Pettigrew" Howard, and Mario Zampi, who both produced and directed this Associated-British production, together with executives of Warner-Pathe and ABPC. Above: The front of house

WARNER-PATHE PREMIERES NEW COMEDY

Above: Jimmy Edwards, star of "Bottoms Up!" with Mario Zampi, the film's producer-director; Jimmy Edwards and Arthur "Pettigrew" ward join the boys of Chiselbury School at "Ye Olde Tucke Shoppe." Below: John Mitchell and Geoffrey Paget are served by Ron Lawrence at " Olde Tucke Shoppe"; Jimmy and Mrs. Edwards with Stanley Black, composer and director of the film's musical score

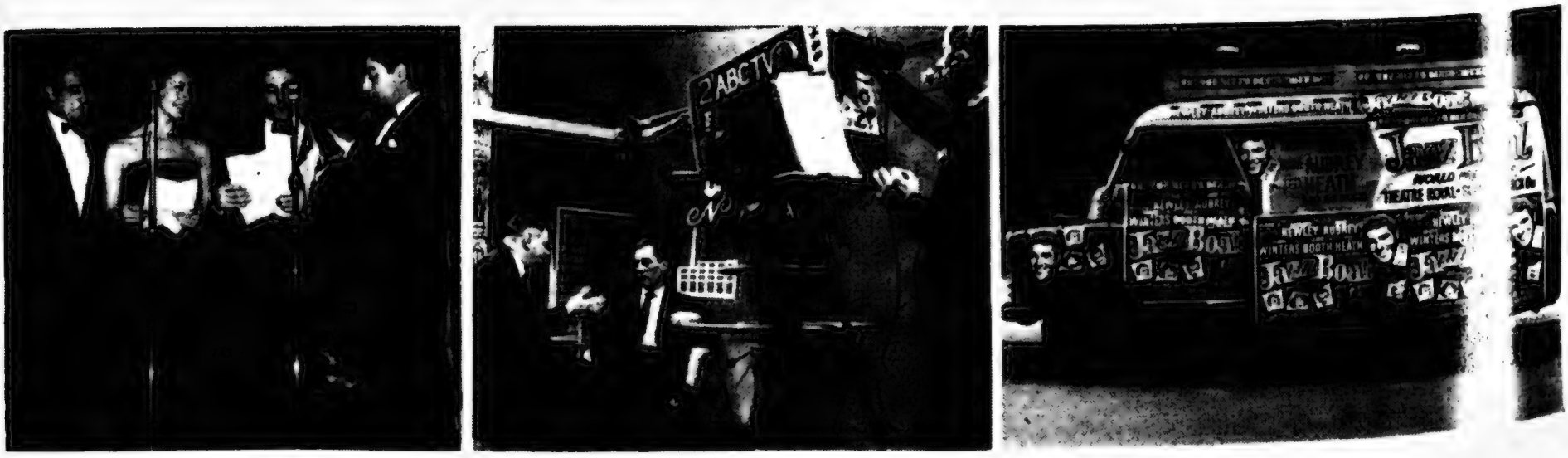
Above: Jon Pertwee, Ingeborg Rhoesa and Denis and Mrs. Norden

Left: Mario Zampi, Richard Cross and L. Lewis, managing director of Warner-Pathe. Above: Sidney Tafler, Frank Muir and Denis Norden, MacGregor Scott, Jimmy Edwards and Mario Zampi. Below: Guy and Mrs. Rolfe. Ingeborg Rhoesa and Jon Pertwee

Columbia premiered its Warwick comedy-drama "Jazz Boat" at the Theatre Royal, Manchester. Above: Mrs. Hargreaves; Kenneth Hargreaves, managing director, Columbia; Anne Aubrey; the Mayoress of Salford, Mrs. Loftus, and the Mayor of Salford, Alderman T. C. Loftus, at the party following the world premiere

'JAZZ BOAT' PREMIERE IN MANCHESTER

Above—Left: James Booth, John Stratton and BBC producer Denness Roylance, director Ken Hughes, Anthony Newley, Anne Aubrey, B[illegible]nie and Mike Winters, seen during the press reception at the Midlands Hotel. Centre: Anthony Newley presents the prizes for the Jazz Boat Jive[illegible]mboree at the Plaza Ballroom in Manchester. Right: Crowds, queueing outside the Theatre Royal, give the stars a welcome. A jazz band on the can[illegible] played the patrons into the theatre. Below—Left: Bernie Winters, Anne Aubrey, Anthony Newley and Mike Winters during their personal app[illegible]nce on the stage at the Theatre Royal. Centre: Ken Hughes being interviewed by Bruce Jackson of ABC/TV. Right: This strikingly dressed louds[illegible]ker van toured Manchester and district for two days before the premiere



CEA General Council meeting—March 8

NEW DELEGATES

The p… welcomed Alex Frutin, a new delegate … th… Scottish branch, and hoped he would enjoy … London.

The … following deputy delegates were also welcomed, … amendment to the Rules the previous … Wolf—Manchester and District branch; S. … h Western branch.

LETTERS OF REGRET

Letters … regret for inability to attend were received … Slatte, W. Cartlidge, Sir Alex. King, Mark … Sheckman, V. Eckart, Ald. G. L. Barber, H. J. Green, K. Wi… …. I. Smith, F. D. Russell-Roberts, V. P. Powell a… …Llew Edwards.

HONORARY TREASURER

Lord … wood was unanimously re-elected honorary … the ensuing year.

ELECTION OF TRUSTEES

It wa… …animously agreed to re-elect E. C. Rogers, … stone and G. Singleton as trustees for the …

APPOINTMENT OF AUDITORS

It was unanimously agreed that Stoy, Hayward and Co. be reappointed auditors for the ensuing year.

FINANCE AND MANAGEMENT COMMITTEE

The following were unanimously re-elected to the Finance and Management committee: president, vice-president, honorary treasurer, immediate past president, general secretary, three trustees (E. C. Rogers, T. H. Elgelstone, G. Singleton), two major circuit representatives, T. F. Massicks, Sir Alexander King, C. G. Bernstein (representing circuits of 50 or more cinemas) and J. H. McLaughlin (Scotland).

Nominations were made for five other delegates, a ballot taken and the following elected: E. J. Hinge, Wyndham Lewis, J. X. Prendergast, C. H. V. Brown and G. H. Lee.

Voting figures were as follows: E. J. Hinge 47, Wyndham Lewis 46, J. X. Prendergast 43, C. H. V. Brown 42 and G. H. Lee 40.

It was duly declared that the Finance and Manage… committee as elected constituted the Executive Commi…

JOINT COMMITTEES

Nomina… were made for a committee to do the … (a) Joint Committee of CEA and KRS, (b) Joint C… mittee of CEA and BFPA and (c) Joint Committee … of Five Associations.

The fo… wing were unanimously re-elected: president, vice-pres… t, past president, general secretary and two maj… circuit representatives.

A ba… was taken and the following additional delega… ected: Lord Westwood, E. J. Hinge, E. C. Rogers … J. K. S. Poole. Deputies: C. H. V. Brown, D. Owen … H. Lee.

Votin… ures were as follows: Lord Westwood 47, E. J. H… 46, E. C. Rogers 46, J. K. S. Poole 46, C. H. V… Brown 45, D. Owen 44, G. H. Lee 34.

ENTERTAINMENTS TAX COMMITTEE

It wa… animously agreed to re-elect the Entertain… ments T… committee as follows: Sir Alexander King (charma… president, vice-president, honorary treasurer, immedia… past president, general secretary, two major circuit r… sentatives, Wyndham Lewis, G. Singleton, E. J. H… Sol Sheckman, J. X. Prendergast, G. H. Lee.

NEGOTIATING COMMITTEE

It wa… animously agreed to re-elect the Negotiating Comm… for the ensuing year as follows: president, vice-pre… t, honorary treasurer, immediate past presi… dent, g… al secretary, two major circuit representa… tives, E… Hinge, E. C. Rogers, P. M. Myott, G. H. Searbo… , T. E. Robinson, G. H. Lee, T. F. Massicks, T. H. E… H. S. Gent, J. Mather, J. McLaughlin, … lstone, D. Owen.

FILM INDUSTRY DEFENCE ORGANISATION

It was unanimously agreed to reappoint the following as directors of the Film Industry Defence Organisation: J. D. Richards (alternate A. Davis), E. J. Hinge (G. Singleton), general secretary (Lord Westwood), K. Winckles (R. H. Dewes), J. Goodlatte (S. K. Lewis), C. G. Bernstein (J. Warton).

The president said that whilst he considered it necessary to have continuity in representation on FIDO, he had nevertheless asked for permission to sit in at any meetings when matters of major policy were being discussed, and such permission had been granted.

CHILDREN'S FILM FOUNDATION

It was agreed to reappoint G. Singleton, S. K. Lewis and the general secretary as directors of the Children's Film Foundation.

CINEMA CONSULTATIVE COMMITTEE

J. Wallace having been nominated by the Scottish Branch to the Cinema Consultative Committee in place of Miss McIntosh, it was agreed to re-elect the following additional delegates: E. J. Hinge, Lord Westwood, general secretary, J. K. S. Poole, V. P. Powell.

J. K. S. Poole having been nominated by the Scottish Branch to the advisory sub-committee in place of Miss McIntosh, it was agreed to re-elect the following E. J. Hinge, general secretary, V. P. Powell.

NATIONAL JOINT APPRENTICESHIP COUNCIL

It was unanimously agreed to re-elect the following CEA representatives on the National Joint Apprenticeship Council: E. J. Hinge, L. Knopp, D. Owen, G. E. Fielding, S. B. Swingler, T. W. Clarke, E. C. Rogers, P. Pilgrim, W. Carr.

E. J. Hinge said that the North Western Zone was being asked to nominate a replacemen. for R. P. Rutherford, who has resigned.

TECHNICAL COMMITTEE

It was unanimously agreed to reappoint the Technical committee as follows: G. Singleton, E. J. Hinge, Lord Westwood, general secretary, S. K. Lewis, R. H. Dewes, H. Lambert, J. D. Richards, T. W. Clarke, L. Knopp.

CINEMATOGRAPH TRADE BENEVOLENT FUND

It was unanimously agreed to reappoint H. Elton as Liaison Officer to the Cinematograph Trade Benevolent Fund.

EXECUTIVE COMMITTEE

The report of the Executive committee of February 10 was noted.

In regard to Paragraph G which stated that the policy of Association had always been directed against any form of incentive scheme, **H. Elton** wondered whether in these days this was a wise policy. As they looked around they saw all forms of selling to the public with many incentives and only yesterday the past-president had said that the industry should embark on an intensive campaign of selling its goods to the public.

The **president** replied that this was a matter which Mr. Elton could raise at a meeting of the Finance and Management committee if he so wished.

FINANCE AND MANAGEMENT COMMITTEE

The report of the meeting of the Finance and Management Committee on February 24 was presented:

A.—Your committee has considered a request from the Ballrooms Association for a donation towards the legal costs incurred by that association in taking its appeal to the Performing Right Tribunal. Your committee felt very sympathetic to this request as it was fully satisfied that the outcome of such appeal had been of very real assistance to the CEA in the negotiations which it subsequently conducted with the PRS. As members will know, such negotiations resulted in a satisfactory agreement being concluded with the PRS.

THOSE PRESENT

Twenty-one branches were represented by 48 delegates.

A. Davis (president) in the chair, S. K. Lewis (vice-president), Lord Westwood (treasurer), J. D. Richards (past president), E. F. Pinkney (general secretary).

Birmingham and Midlands: A. G. May, M. Jervis; **Bristol and West of England:** F. C. Rogers; **Devon and Cornwall:** P. McClellan Myott; **Eastern Counties:** J. Jay; **Hants and East Dorset:** Ald. G. Bravery; **Hull and District:** R. C. Freeman; **Leicestershire:** G. H. Searborough; **London and Home Counties:** Theo. H. Elgelstone, C. H. V. Brown, J. W. Davies; **Manchester and District:** D. I. Jones, H. Wolf; **Northern:** Lord Westwood, W. Wilson, G. T. Kitching, W. Carr, E. J. Hinge; **Northern Ireland:** nil; **North Lincolnshire:** R. C. Freeman; **North Staffordshire:** nil; **North Western:** G. H. Lee, S. Duff; **Notts and Derby:** H. Elton; **Portsmouth and IOW:** P. J. Milsom; **Scottish:** J. K. Safford Poole, J. McLaughlin, A. Frutin, J. Wallace, G. Singleton; **Sheffield:** H. S. Gent; **Southern Midlands:** J. B. Chetham; **South Wales and Mon:** W. Berriman, D. Owen, H. Ponking, Wyndham Lewis; **Sussex:** J. D. Richards; **West Lancashire:** F. Fennell; **Yorkshire:** J. X. Prendergast, C. H. Whincup; **Circuit Delegates:** L. V. Crews, J. D. Tuan, E. B. Gold, R. H. Dewes, C. F. Booth, T. F. Massicks, H. S. Roelich, D. W. F. Eckart, C. G. Bernstein.

In attendance: L. Knopp, C. S. Algar.

In such circumstances your committee is recommending that the CEA make such a donation.

"The amount of the recommended donation is £500 and as the result of the appeal was of direct financial help to exhibitors, your committee proposes that the members, when being invoiced for their CEA subscriptions, be invited at the same time to contribute towards this figure. Allowing for the fact that some of the major companies have already made substantial donations direct to the Ballrooms Association, it is proposed that all other exhibitors be invited to pay 7s. 6d. per cinema towards the association's donation." (Received and adopted.)

B.—Your committee has received a report from the CEA Summer Conference committee and has been very interested to learn of the arrangements which are at present being made particularly from the point of view of bringing to the Conference an increased atmosphere of industry significance. As part of the conference activities, the conference committee is organising certain exhibitor awards to stars, films, etc., and has asked for the assistance of your committee in the setting up of an awards panel which would work on an association basis. Your committee is therefore setting up a sub-committee to which a number of additional members will be co-opted and such sub-committee will be assigned the duty of nominating the recipients of the awards.

C. H. V. Brown said that the conference committee had started out in high hopes of putting on a conference which would attract much more publicity than usual. They had been under the impression that exhibitors themselves would be willing to participate but unfortunately they had been mistaken. Although the producers and renters had expressed enthusiasm a lot of the things that had been planned would not now take place and the mixture would be more or less as before.

The **President** said he knew how hard the Conference committee and Mr. Brown had worked on the project and that they must be very disappointed. Nevertheless he felt sure they would still have a very successful conference. (Received and adopted.)

C. An inquiry has been received from the International Union of Official Travel Organisations which represents official travel organisations of some 70 countries from all over the world as to the possibility of the inclusion of travel documentary films in cinema programmes in this country. These films are stated to be high quality tourist publicity films produced by official travel organisations and having no commercial character, and they would be made available to exhibitors without charge. Your committee is proposing to inform the union that it considers that possibilities on the lines it contemplates exist but consideration would have to be given to the distribution of the films and,

furthermore, before any firm arrangements could be made it would be desirable for representatives of the association to view some of the films. The question of language used in the commentary would also be of importance. The letter from the union is also being passed to the Specialised Theatres Group for their consideration.

R. H. Dewes said that his Company would certainly be interested in learning what transpired in due course under this heading.

R. C. Freeman was of the view that exhibitors already had more than enough of travel documentary films. There would also be the question of quota and registration of such films.

Mr. Brown said that the matter had been considered by the Newsreel Group and one member had stated that he had written to the organisation asking for copies of the films but had so far not received a reply.

The **general secretary** stated that the Travel Organisation had been asked to supply details of the films available some three weeks earlier but had not yet replied. It should, however, be pointed out that the films would be free of charge and might be of help to some exhibitors.

M. M. Jervis did not think that any form of free publicity should be encouraged. Exhibitors' advertising revenue was down as a result of the competition the film advertising companies were receiving from commercial advertising on television and if advertising on cinema screens was required it should be done through the screen advertising companies.

T. H. Fligelstone asked what Mr. Jervis meant by free publicity. At the moment exhibitors were showing films of this kind and paying for them and they would be silly not to pursue this matter and see what was available.

G. H. Lee assumed that they would be given an opportunity of seeing the films before any final arrangements were made. They did not want to offend the susceptibilities of their own holiday resorts. (Received and adopted.)

D.—Your committee has received the report of the Distribution sub-committee which it now submits to the general council. Your committee suggests that subject to any comments thereon which the delegates may like to make, the report become the subject matter of discussion at a future meeting of the joint committee of the CEA and KRS.

In regard to the sub-committee dealing with the matter of the Production Levy, as the final meeting of such sub-committee took place immediately prior to the meeting of your committee, it was not possible for the sub-committee's report to be considered by your committee. The sub-committee's report is, however, being submitted direct to the general council. (Received and adopted.)

E.—A letter has been received from NATKE to the effect that they have had a meeting with SCMA to explore, at the request of SCMA, the possibility of amalgamation of the two bodies. NATKE state that they have made it clear to SCMA that under the terms of the current CEA/NATKE National Agreement NATKE was excluded from organising managerial grades, and NATKE now asks for a joint discussion on the subject with the CEA. A joint meeting with NATKE will be arranged in the near future and a further report will be made. (Received and adopted.)

REPORT OF MEETING WITH NATKE RE SCMA MARCH 2, 1960

As previously reported NATKE sought a meeting with the CEA to discuss the position of SCMA. Such meeting took place on March 2 when the representatives of NATKE explained that they had received an approach from SCMA asking for the possibility to be explored of some form of amalgamation between the two bodies, a ballot of SCMA members having been taken and a majority vote being in favour of such exploration.

After some discussion it was established that NATKE itself had not yet formed a union point of view on the suggestion as it still had to be considered at NATKE's national executive committee. On the other hand, it seemed that in the case of the NATKE representatives present, they themselves personally favoured the idea. They did, however, explain that before NATKE examined the position further they felt they should report the situation to the CEA and ask that the national agreement be suitably amended so as to allow NATKE, if they thought fit, to represent managers and be recognised by the CEA for that purpose.

For the CEA it was stated that to the extent that the matter had so far been put forward, the members were by no means impressed with its desirability and had very much in mind the possibility of amalgamation creating a position of considerable inconsistency.

It was eventually agreed that the CEA would consider the matter further and would, if NATKE so wished, be prepared to have another meeting with NATKE representatives after the Union's national executive committee had reached some conclusions on the subject.

F.—Not published, was received and adopted.

G.—Was considered with report of joint committee of CEA and KRS.

H.—Your committee has considered a letter from one of the branches containing a protest against the period of 14 days for completion of PRS forms. The branch also expresses the view that the form could have been devised very much more simply without any material difference to the amount of the licence fee. Your committee did not feel itself able to support this protest and equally felt that within the framework of the agreement with the PRS it would be difficult to simplify the return form, on the devising of which a good deal of time had been spent. As however the existing form will apply on at least one more occasion in the future, any suggestions for simplification of the form which branches might like to submit within the framework of the agreed formula will be carefully considered. (Received and adopted.)

FILM DISTRIBUTION SUB-COMMITTEE

The report of the Film Distribution Sub-Committee was presented:

1. UTILISATION OF COPIES

Inquiries made show that there is no pattern which is generally adopted by renters for the utilisation of the copies of a film and even in the case of individual renters the pattern may differ in respect of separate films. Each renter appears to have his own basis of copy utilisation and his own ideas as to the number of copies required. Whilst the minimum number of copies is normally regulated in each case by the number necessary for servicing the London release areas i.e. 40 to 45, the maximum can vary considerably in the range 50 to 80. Speaking generally, the number of copies which a renter prints will depend on (a) the number of bookings in terms of screening time which the renter expects to get and which he can service within the life of the number of copies printed and (b) the extent to which in some cases as a result of extended runs and special concurrencies, the distribution of the film where it is a successful one, can be accelerated. It is, however, stated by renters that the limiting factor in relation to the speedy distribution of a film is the operation of such bars as may be imposed by exhibitors in each area.

The general view of renters seems to be that in the case of the average film the printing of extra copies would not in itself materially speed up distribution unless there was some material alteration in the present pattern of bars. In the case of an average picture, the general pattern of copy utilisation appears to be as follows:—

Stage 1.—In this period copies are in course of printing. In addition to West End showing there may be occasional pre-release runs outside the West End, e.g., South Coast or key towns.

Stage 2.—The film may then move, if it is a Rank release, to a second London cinema, e.g. the New Victoria, and at the same time there may be pre-release runs.

Stage 3.—The London three-way release then follows normally in the order North West, North East and South. This order is not, however, completely rigid and may be occasionally varied, as for example where a renter puts a good film into, say, the South London release, on the first leg to obtain the advantage of a holiday date.

Stage 4.—After completion of the London run some renters appear to withdraw copies for a week to check and service the same.

Stage 5.—Runs follow in the key cities, i.e. Manchester, Liverpool, Birmingham, Leeds, Glasgow, Newcastle, Cardiff, Belfast, together with such halls as normally run concurrently with the key runs. These absorb the full number of copies.

Stage 6.—The next stage appears to be for the distribution of the film to follow in each renter's Branch area. For this purpose each Branch is given the physical control of copy allocation, bookings in some cases being taken by the Branch and in others by Head Office. All six- and seven-day runs then follow according to the barring pattern in t area, it being usual for one Branch whi using its full allocation of copies in individ to transfer copies to another Branch whi the barring pattern, can put them to use.

Stage 7.—After completion of the six- and runs the shorter runs follow and reference these positions later in this report. The p however, governed by bars.

The Sub-Committee spent a great deal discussing and examining the question of t tion of copies, in the course of which much advice was given by the bookers of the maj who were present.

The Sub-Committee found it difficult to renter viewpoint that the provision of mo would serve little purpose. The consensus opinion was that the whole process of d would be expedited and improved if someth order of 65 copies were printed for ea circuit first-feature release, with an even number being provided in exceptional circ and for the exceptional film.

2. ALLOCATION OF PRODUCT

It has for many years been accepted principle within the trade that the bookin is a matter for individual negotiation betwe and exhibitor, and generally speaking exhib always been very opposed to any suggestio might in any way restrict or fetter the pre dom of trading which they have with renter

With the possible exception of one of the p of the 1948 Films Act which enables the B Trade to require a major circuit to take film, there is at present no machinery und either a renter can be forced to give a f specific exhibitor or, alternatively, an exhibitor can be forced to take a particular film. The result of this is that in competitive booking positions the exhibitor who has greater overall booking strength is accordingly in a happier position than his competitors, even though individually they may be stronger in the individual area. Thus a situation may arise where a cinema with a small potential revenue but comprised in a larger group may be better placed than a cinema with a larger potential operating on its own. In situations of this kind there would presumably also be interest on the part of the renters as well as the larger exhibitor, in some change in the present distribution pattern.

It would seem that if some alternative to the present pattern was to be adopted which would achieve sharing of whatever product was available as between exhibitors, some sort of independent authority or formula would have to be set up or devised which would have as its aim sharing of product in a manner that was fair not only as between exhibitors but also from the point of view of renters. Regard would also need to be paid to public interest.

If such a form of compulsory allocation was to be contemplated, consideration would have to be given to the following questions:—

(a) What would be regarded as the fa of product from the point of view of (i) and (ii) renters.

(b) Should regard be paid to the potent of individual cinemas and would this be re to money-holding capacity, or would the ship skill of the exhibitor concerned be account.

(c) Would first and subsequent run cinem classified continue as such.

(d) What would be the effect on British p Would independent producers be content films without the security of a firm circ and would the combines be ready to pro which they might not be able to show in cinemas.

(e) To introduce any form of compulso tion scheme there would either have to be agreement on the part of all renters and concerned, or alternatively, there would h suitable legislation. It seems most unlikely plete agreement of the kind mentioned be reached which, in turn, means that tion of legislation would have to be co sidered. Presumably such legislation could sided in that it catered for the exhibit view only and the position of renters/pro presumably receive some attention. Thus, the possibility of exhibitors having to the compulsory booking of pictures th want, it would also be likely that legislatio to cover the price that exhibitors would

The view of the sub-committee is that it might possibly have limited advantag

d for further government intervention in
n of cinemas would be too great.
when the subject of allocation of product
d, reference is frequently made to the
the major circuits, further examination
this is an over-simplification of the problem
nifests itself in any situation in which a
ooker is in competition with a weaker booker,
can even occur in the case of a single
inst another.

3. AP OPRIATION OF PRODUCT.

he present system of distribution the ten-
or cinemas in competitive areas to take the
certain renters. This equally applies to
circuits, and although there were formerly
strictions imposed by the Board of Trade
oking of the Odeon and Gaumont circuits,
now been withdrawn and film booking
nal commercial basis operates. If, without
t of an exhibitor, a renter ceases to supply
on his own account transfers his product
cinema, an appropriation of product takes
ot unexpectedly this results in complaints
exhibitor who has been deprived of product.
me time it may also be the case that from
's point of view, appropriation of product
lines is undesirable, as such a transfer of
which, possibly owing to booking strength
le to resist, may be to his local disadvantage.
thought that following the Rank reorganisa-
nber of these cases might arise, but reports
at many of the difficulties which were antici-
e solved by mutual discussion and arrange-
n the other hand, there has been recent
t complaint of abuse of monopoly power
art of CMA, though in this connection the
of the Board of Trade has declared his
of watching the position. The sub-committee
however, that cases of this kind could well
here independent exhibitors were in competition
ier independents. Up to the present, how-
e extent to which cases of appropriation
reported as the subject matter of com-
has not been large, though the sub-committee
re-examine the position if such in future proved
the case. In this section, reference should
additionally be made to the kind of case in which
renter changes his circuit allegiance. Although the
overall may often be the same, such a case
to be distinguished from an appropriation of
product.

In the meantime, however, whatever view may be taken of appropriation, it is nevertheless an inescapable element of free trading as between exhibitors and renters, and there seems to be little alternative, but for it to be accepted in the absence of the devising of some rigid pattern of distribution. This, in effect, once again raises all the considerations mentioned in the last paragraph regarding the setting up or devising of independent authorities or formulae. It should also be repeated that any innovation of this character could only be brought about with the consent of all the parties, i.e., renters and exhibitors concerned, and in no circumstances would trade associations on either side have any standing to impose new arrangements on such parties against their will. The alternative would be legislation.

4. HOLDING UP OF THREE-DAY RUNS.

On a number of occasions in the past, complaints have been received from exhibitors to the effect that renters hold up three-day runs notwithstanding that copies of the film are available for such runs at earlier dates and frequently remain unemployed in the cinema. The contention of exhibitors is then that manœuvre on the part of the renters is carried out with a view to bringing pressure on exhibitors to increase their playing time to six days. On the side of the renters this is generally denied. and it is argued that no three-day bookings can be expected until all six-day contracts have been taken. On the other hand, renters have agreed to endeavour to complete three-day bookings as much as possible, and have agreed to deal with the position in each area so that three-day bookings can follow closely on six-day bookings in that area, irrespective of the position in other areas. In the case of other renters, while the custom is for an advance date before which three-day bookings will not be accepted. This appears to show unnecessary rigidity of trading as the fixing of the date cannot be other than arbitrary.

In any event, the view of the sub-committee is that a period of 12 weeks from the completion of the London release should be ample time to play off all justifiable six-day bookings and that three-day bookings should be allowed to come in immediately after this period.

As a result of years of experience, renters must now be aware of those situations in which under no circumstances can playing time exceed three days. In cases of this kind, the forcing of six-day runs can be positively harmful to the exhibitor even though marginally advantageous to the renter. For example, cases have been quoted of cinemas which might take say, £400 on two three-day runs, but if forced to play six days, instead of taking £200-£240 in three days with a film, take only £300 in six days, thus producing an overall drop of £100 in turnover for the industry.

To the extent that there may be situations where six days extended playing time may occasionally be possible, renters should be ready to leave the decision to the discretion of the exhibitor who, under existing circumstances, would normally prefer to take six days on a good film rather than a second three-days on an indifferent one which he could then reject. If this position is accepted by renters, then it seems that there should be no reason for holding up three-day bookings beyond the completion of six-day bookings, for which copies are required at an earlier date within the same area. The position would also be assisted by an increase in copies as mentioned in paragraph 1.

5. EXTENDED RUNS

Exhibitors have complained in recent years that there has been an increasing tendency on the part of the first run cinemas, particularly in the city centres, to take extended runs of the better pictures. The result of this is that when the films become available to the suburban or subsequent runs they do little better than average business, which does not compensate exhibitors for their increasing losses on other pictures. The long term effect is that such losses are not recouped and the cinemas close. On the other side, the argument of the renters is that the pattern of distribution is an ever changing one and that renters must at all times exploit their pictures to the best advantage and this is in effect what they seek to do by obtaining extended playing time in the first run halls. There is the additional angle that in cases where a first run hall plays in excess of its normal screen time, the excess in effect becomes a second run in competition with normal second run cinemas in the area which might then qualify for quota relief as a result.

The sub-committee were informed that instances of extended playing time in the bigger cities were becoming less frequent due to the recognition of economic realities.

6. ROAD SHOWS

The recent development of films being shown on a road show basis is causing many exhibitors concern. Whilst the showing of these films is obviously profitable to the small number of cinemas where they are exhibited, it is felt that their effect on the great majority of cinemas which are unable to show the films must, in the long run, be detrimental.

In the first place, the effect of road showing a film is that its revenue is collected from a small number of outlets instead of being spread over the usual number of bookings to be expected on a film of the kind involved. This means that the majority of cinemas not showing the film suffer and the contraction of the retail market is accelerated to the ultimate disadvantage of the renters.

Furthermore, if an impression is created in the minds of the public that the only films worth seeing are those which are shown on a road show basis and there may well be a danger of this—inevitably the normal run of cinema will suffer. On the part of the renters concerned it will be argued that films of this kind, the production of which is very expensive, must be exploited to the best possible advantage and experience shows that road show type of exhibition produces the best results. Whilst this may be mathematically true, it overlooks the fact that in developing this type of exhibition producers may well be prejudicing not only the future of many exhibitors but also themselves as a result of their creating a taste on the part of the public which, on a long term basis, they will be unable to satisfy.

Some while ago Theatre Owners of America investigated the position of the future of 70mm. super films of this kind with a view to tendering advice to their members as to whether or not to lay out money on new equipment. The conclusion then reached was that there was no certainty of a regular flow of this kind of product and consequently American exhibitors were advised against making installations. So long as films of this kind are in fact being released there may be little that exhibitors can do to convince renters that road showing may be of little benefit on a long term policy, though the sub-committee feels strongly that when a really important film is distributed in a normal manner, such as in the case of "Bridge on the River Kwai," a more healthy result is achieved for the exhibiting side of the industry as a whole. Exhibitors can, however, endeavour to persuade renters to make available 35mm. copies of these films for normal cinema showing, subject possibly to special performances or price arrangements.

7. BARS

Although the procedure for the reviewing of inequitable bars has been in operation for a number of years, exhibitors still from time to time complain in general terms that the present barring system is archaic. In considering the whole question of bars, it must be realised that a bar is entirely a matter of private contract between an exhibitor and a renter and whilst over the years a fairly general pattern operated by the majority of renters has come into being, such pattern still, nevertheless, is based on the individual contracts made between exhibitors and renters in the various areas concerned. Such being the case, there would clearly be difficulty in any proposal for wholesale alteration of bars without the consent of the parties concerned.

A suggestion was made some while ago that there should be some standardisation of the period of an after bar, as also that there should be some limitation on the period during which a prior run could hold up a subsequent run through failure to date after a film became available. No progress was made with these suggestions at the time they were forthcoming, but from cases being submitted to the Joint Committee it seems that the latter problem is becoming increasingly acute. The sub-committee however still feels each situation must be adjudicated on its own merits and to achieve an overall solution by means of a formula would be impracticable.

J. D. Richards said that the report was a comprehensive analysis of the situation, and included some constructive proposals for improvement. With regard to utilisation of copies the sub-committee had suggested the figure of 65 prints for normal releases which it was considered would expedite the whole question of distribution and release and eliminate a lot of the complaints that were being received. As regards allocation of product, the sub-committee had come to the conclusion that it would be very difficult to do anything in this matter having regard to the restrictive practices act and various other things affecting the situation and had found that the only possibility which could be envisaged in regard to having control of allocation of product was the introduction of legislation but it was felt that this would have created more problems than it cured. Again, in relation to appropriation of product, the sub-committee had found itself up against the facts of life and were faced with the only alternative of legislation. On the matter of holding-up of three day bookings, the sub-committee had had the advice of the circuit bookers and had come to the conclusion that 12 weeks was ample time to play off six-day bookings and let three-day runs come in, and this was one of the suggestions that they were going to press very strongly. Then followed an analysis of extended runs and road shows and finally, in relation to bars, it had been felt that the existing machinery was the best solution to the problem.

He hoped the council would agree to the proposal of the Finance and Management committee that the report should form the basis of discussion with the KRS in the joint committee and in the meantime no harm would be done by the report being discussed in the branches and the contents being made as widely known as possible.

It was agreed that the report be published in the CEA News Letter with the comment that it was for discussion in branch meetings. (Received and adopted.)

BRITISH FILM PRODUCTION LEVY

The report of the Production Levy sub-committee was presented.

J. D. Richards said that this was another comprehensive analysis of the position, together with constructive proposals for improving the working of the levy and also making provision for those exhibitors who were in no position to contribute. The committee had, on the whole, been guided by a realistic and practical assessment of what it might be possible to achieve rather than what it might be desirable to achieve. Two important proposals were that the exemption limit be raised from £150 to £200 net and that the Board of Trade or the agency be empowered to deal with hardship cases. It was also being recommended that takings at children's matinees and charitable performances be exempted.

With regard to the distribution of the levy, the committee had made one or two proposals which it was hoped would improve the situation and perhaps increase the product available. Firstly, that there

should be a per capita distribution as a first charge on levy receipts and, secondly, that there should be a ceiling on the amount of benefit that any one film could derive from levy. A third proposal was that for dealing with the question of films that went on television after having enjoyed levy benefit. This envisaged that the television interest showing the film should reimburse the production fund to the extent of the benefit derived from the fund, which would put the television interests on a similar footing to exhibitors in regard to payments into the fund.

D. Owen asked whether any figures were available to show what films such as "River Kwai" drew out of the levy.

The **general secretary** replied that the levy at that time had been running at about 40 per cent. to 50 per cent. of distributors gross which might mean about £200,000 to £250,000.

J. Jay said that the important part of the report was that dealing with cinemas paying levy which were not getting a fair crack of the whip as far as being able to obtain product was concerned. It was the major issue. It seemed that this was qualified by referring to only those who were running at a loss—could not something have been included to satisfy those who were complaining the most.

The president said it was appreciated that this was a very sore point but it was largely governed by the strength of the booking position.

J. D. Richards said that they should bear in mind that the levy was introduced as a subsidy to British film production. One of the sources of the subsidy was the American renter, which had to be taken into account. It was no good having a subsidy if you made arrangements whereby that subsidy was rendered of little value. It was appreciated that there was a natural grievance on the part of the people concerned that they contributed but received no direct benefit, although indirectly they did benefit in that if there was no levy there would be even fewer films. There was considerable sympathy with that viewpoint but consideration had to be given to what was possible to put before the Board of Trade for acceptance.

J. McLaughlin did not consider that the report was a sufficiently fighting document to go to the Board of Trade. He felt that the report should have included adverse criticisms on certain paragraphs of the Statutory Instrument under which the levy was collected. Had that been done the Board of Trade would have to pay attention to it.

T. H. Fligelstone asked whether the Production Levy applied to 35mm. films only.

The **general secretary** replied that at the moment it only applied to 35mm. but another Order was shortly being issued to cover 70mm. film.

T. H. Fligelstone said that the 70mm. films were taking a tremendous lot of money and many felt that this was not such a good thing for the industry. Some mention of that fact should be put into the document.

The **general secretary** said there would be no objection to including in the covering letter a statement that exhibitors were concerned at the delay in the issue of the Order.

C. H. V. Brown asked whether the views of the Specialised Theatre Group could not also be included in the document. They were contributing very highly to the levy, one theatre paid £80 levy in a week and still lost £100. Some were paying £5,000 or more a year in levy. It did seem unfair that because they started their prices at 3s. 6d. they were hit much harder.

J. X. Prendergast said they were told repeatedly that if they did not pay the levy, those people who did not get films would get less.

J. W. Davies explained that if the levy was removed the total number of films would be less and those at the end of the queue would be squeezed out.

G. Singleton said that the Scottish branch had submitted a memorandum in which they doubted the necessity for a levy. What had the committee thought about that idea? In Scotland, and no doubt elsewhere, there was a burning indignation amongst a number of exhibitors who were paying quite substantial sums to the Production Fund and were at the same time losing money when they constantly read that certain British producers were making considerable sums of money out of production. Some of these producers had admitted that they were millionaires. It was galling for those who had been in the business for many years but were now not getting films to find there were so many people making so much money. Exhibitors were paying a subsidy they could not afford but the producers were very cagey on the question of their needs. He would have hoped that the report, which was interesting and no doubt factual, would have been a more fighting report stressing the tremendous difficulties some exhibitors were facing.

Wyndham Lewis said this brought them back to the level of film production. Three or four years ago there were 3½ releases a week, now there were not more than 2½; this was the crux of the problem. They would get nowhere until something was done about the distribution pattern; the National Release had got to be strengthened. Film distribution was something which could not be divorced from levy. He was sorry that Jack Prendergast's scheme for a third circuit was never fully investigated.

E. J. Hinge felt that this raised an important point, but he would say that the shortage of product was not so much the fault of British producers as the lack of films coming from America. There were as many British films being made to-day as ever before. The report under discussion was to be considered with the producers in the hope that something could be hammered out with them. He did not see it that way. In all probability they would find themselves in violent disagreement. He would like to cite a personal case. He was managing director of a number of local cinemas, and whilst his colleagues on the board of directors who had been in the business for a good number of years had had their original capital back several times over, the position today, because of the impact of television, was not so good, and they found they were paying out by way of levy a sum of money which would mean the difference between operating at a profit and operating at a loss. The number of cinemas in the country would rapidly decrease. A well-known executive had recently said to the press in Newcastle that it was only a matter of time before the suburban theatres all closed and that patrons would all be going into the city centres. What was going to be the reaction of the man outside the business who had capital invested in a cinema and knew he was going out of business anyway, but while he was dying he still had to pay levy and register a loss. He had been very intrigued on reading Hansard to see that Lord Archibald, who was president of one of the producer associations, had made a statement in the House of Lords in connection with newsreels which now participated in the levy to the effect "that they ought to be subsidised by the government and not by exhibitors who don't want them." The number of cinemas showing newsreels was about equal to the number of releases that any film got. He thought the same argument should apply to all British films, both features and shorts, they should be subsidised by the government and not by exhibitors who could not get them, or, in the case of shorts, did not want them. Speaking for the many companies financed largely by local capital, they had an urgent problem in seeking some redress from the levy. He did not grudge any man making a profit because a film was a success, but it did rankle when one paid out levy each week knowing one would never get that film until it was reissued, if then. "Expresso Bongo" was an example—Val Guest had said it cost £175,000 to make and that the money would be recovered and plenty more. He, Mr. Hinge, could not get that film for three days because they wouldn't let him have it.

Whilst he had been a party to the report, and he still thought it should be sent to the Board of Trade, Mr. Hinge felt it should be put in the strongest possible terms. They were fighting for their existence—the stronger it was the more likely that somebody would take notice of it.

R. H. Dewes said he was repeatedly hearing that the product shortage followed rationalisation—that was totally untrue. Rationalisation was forced on his company solely by the product position and the realisation that the picture which was just average was not a picture from the point of view of the industry any more. No one was without sympathy for the small theatre, or indeed any theatre which was up against it, but if in seeking to deal with that situation the CEA did anything which damaged the level of British production, the last state would be much worse than the first. They knew that Hollywood had closed down with regard to 80 per cent. of its activities and that was a situation over which they had no control. It emphasised again how fortunate they were in having a British film production industry which was functioning up to a certain level and was managing to maintain that level. They did hear, both verbally and from press statements that there were people who were making fortunes. Here and there an odd film that did not cost very much did very well. There had always been such flukes. None of the big companies had made a fair profit from production at any time consistently. He hoped that in any steps the council might take it would do nothing that ran the risk of lowering t of British product, because if they did he everyone, large and small, would suffer.

Wyndham Lewis said that when he s rationalisation he was not talking about the cl cinemas. He did say that producers were no to make films when there were only two chan which they were likely to get back their mon of three. Therefore the National Circuit strengthened if the level of production was to tained. Producers today had probably never good. British films were cleaning up in th because there was a swing back to the cinem the same time a shortage of films. They sh together with American producers and ask help.

C. G. Bernstein welcomed Mr. Hinge to the he had put a much better case down in the bot hall than he had ever done on the top table. T case had to go to the Board of Trade but forlorn hope to expect support from the F FBFM.

J. X. Prendergast admired Mr. Dewes for s his point of view but the fact remained that one agreed with it. The contracting of the ma the main problem. He had been privileged to in the original development of the third circu of work had been done by some of the best the industry and producers had said they were to make films for that third circuit as planned. However, they were informed that circuit was already in existence and the pl dropped, but many people thought that a grea was made. The world market today did no entirely on Hollywood, there were great devel taking place on the Continent with English co-productions. Unfortunately there were on outlets for these films but had there been a third the output would have been even larger. This wa indication of what could happen and then determining factor would be England and no Hollywood. The Council had been discussing levy distribution as two separate problems but they inter-related. There was a terrific risk in film production and to injure production at this poin, would be ridiculous. They had to have a much wider concep of their business.

The **president** agreed that there was a close connection between the pattern of distribution and the levy and on both matters they were going forward, to the KRS on distribution and to the Board of Trade on the levy. The object of meeting the producers was not so much to ask them to join with the CEA's approach but to let them know how the CEA felt and how its mind was working.

T. F. Massicks said that the matter of the levy had originally been raised by the Northern branch and he complimented the General Secretary on the way he had framed the report. He considered that it was a diplomatic move to see the producers before going to the Board of Trade. When the Production Fund was first introduced nobody worried much abo programmes because there were plenty of foreign films. It was only fairly recently that exhibitors had screaming. They had heard that some of the had never had it so good—but the ind exhibitor in the suburbs had never had it so thought it a great pity that Shack Hyde had on this sub-commitee as he had made a spe of this particular subject. He moved the ad the report.

T. H. Fligelstone did not think the docume be adopted, it should be noted. Many spea expressed their views and whilst many of th in the report were excellent and would be s there were other matters which were not such as making it a more fighting document. I contain the sentiments and expressions of voiced that morning.

J. D. Richards said that the document would sent to the Board of Trade by itself. It would g exhibitor representatives and he hoped that t had spoken that morning would be amongst make verbal representations to enforce the That was a more effective way of presenting of arguments heard that morning. He com document to the Council with the acti proposed to take. Speedy action was needed should adopt the report and get cracking.

G. Singleton was alarmed at the thou mild document going to the Board of T they were confident that the deputation a more fighting attitude he would be sorry report go through. The whole thing was

continued on page 23

HELL BENT FOR THRILLS!
HELL BENT FOR ACTION!
HELL BENT FOR EXCITEMENT!

HELL BENT FOR LEATHER

STARRING

AUDIE MURPHY · FELICIA FARR · STEPHEN McNALLY

CO-STARRING

ROBERT MIDDLETON

WITH

RAD FULTON · JAN MERLIN

Directed by GEORGE SHERMAN · Screenplay by CHRISTOPHER KNOPF · Produced by GORDON KAY · Based on a novel by Ray Hogan

A UNIVERSAL-INTERNATIONAL PICTURE · RANK FILM DISTRIBUTORS LTD.

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S A CIRCUS

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ATE ? HOLIDAY entertainment . . .

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S A CIRCUS

NT RELEASE FROM APRIL 20TH

They plan to launch 'SPARTACUS'

Universal International has just concluded an important conference at the George V Hotel in Paris, presided over by Americo Aboaf, h
foreign department, and attended by UI managers and publicity managers from the UK, France, Belgium, Germany, Italy and Sweden. The
the conference was to draw up a master plan for the selling, publicising and advertising of "Spartacus" the Bryna Production which UI
Nothing will be spared to make the picture the most widely publicised UI film ever. "Spartacus" will open first in New York, followed b
in European cities. All presentations will be in Super Technirama-70 with multi-channel sound. Left to right on photograph: Jean Salle
Belgium; Dick Brett, UI European administrator; Louis Piret, publicity manager, Belgium; Ermete Santucci, publicity manager, Ital
Calvo, manager, Italy; Horst Hermanni, publicity manager, Germany; Lutz Scherer, manager, Germany; Marion Jordan, head of UI's
operations; Americo Aboaf, head of UI's foreign department; Fortunat Baronat, head of UI's foreign publicity department; Douglas J. Granvil
office representative in UK and Ireland; John Nelson-Sullivan, publicity manager, UK and Ireland; Karl Jungmarker, manager, Sweden; Loui
publicity manager, Sweden; Charles DuBois, publicity manager, France; Christian Cocteau, sales manager, France; Rene Delcourt, manag

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General Council—contd.

one pos... ...ould the withdrawal of the levy affect British f... ...production? They had heard a lot about not imp... ...ing production but were they worrying sufficient... ...bout the effect that payment of the levy was hav... ...in imperilling exhibitors? A large number of exhib... ...would soon no longer be concerned about British fi... ...roduction if they had to go on paying levy.

J. W. ...**Davies** had great sympathy with these remarks... ...report was not sufficiently specific. It would be... ...adly strengthened if it quoted specific cases of affluc... ...of producers and also of exhibitors who were pay... ...considerable sums week by week in levy and get... ...nowhere. He agreed that there might be some pro... ...ers who were very affluent, there might also be some... ...ho were not doing so well. On the other side, alth... ...h some exhibitors were doing very badly, some, in... ...tain situations were still doing quite nicely. Somethi... ...ad to be done for those who were doing badly an... ...t could only be done by being specific.

J. K. ...**Poole** did not think that the sub-committee would be... ...nduly surprised by the re-action from the Council ... although he had been a member of that sub-com... ...ee it gave him considerable pleasure to hear al... ...remarks that had been expressed. The sub-comm... ...e had found great difficulty in finding an adequate ...lution to the main pivots of the whole levy questi... ..., namely those exhibitors who were paying levy in su...stantial sums and not receiving due value for their m...ney and, secondly, the lack of proof of the producers' needs. Each time they had wanted to investigate the latter position they had been met with the same answer, that there seemed to be no figures available and no machinery to obtain them. He for one would welcome any strengthening of the document that could be made.

The report was finally adopted, subject to any amendments which the sub-committee was empowered to make.

JOINT COMMITTEE OF CEA AND KRS

The report of the Joint Committee of the CEA and KRS was presented.

A.—The committee considered the report of a meeting of the barring committee of one of the branches, from which it appeared that consideration had been given to a complaint lodged by an exhibitor that owing to certain changes in the locality he was now unable to book the product of a certain renter which he had hitherto been able to obtain. The view of the local committee was that there had been no infringement of a bar and that no new bar had been instituted. The exhibitor concerned, however, requested that the matter be referred to the joint committee and on consideration of the facts contained in the branch report, the committee agreed with the branch to the extent that they concluded that no barring dispute as such existed and, furthermore, that inasmuch as it had never been the function of the joint committee to allocate produc... ...ch committee was unable to intervene. (Received and adopted.)

B.—I... ...s reported by the CEA that a complaint had been ...ade by one of its branches on behalf of a membe... ...to the effect that unfair competition was being exp... ...enced consequent on 35 mm. shows being given at... ...training school some 2½ miles away. It was state... ...that films were shown for one night only in four ...hts a week, the public being admitted to perform... ... at a charge of 1s. For the KRS it was stated th... ...the situation had received consideration by the ... Managers' Committee but that at that time all... ...facts of the case had not been available. They w... ...however, sympathetic to the exhibitor's position ... agreed to investigate the matter further. (Received ...nd adopted.)

C.—Th... ...KRS members were informed of progress being ma... ...in relation to the CEA Summer Conference ...e and were asked to give their support to ...on that a street procession of floats be ...y renters and other suppliers. The KRS ...owed interest in this proposal which they ...consider. In regard to the proposal for a ... scheme, the KRS asked that they might ... to consider this and comment thereon, ...greed. (Received and adopted.)

D.—I... ...s reported on behalf of the CEA that one ...ches had asked for reinstatement of the ...tice whereby renters' representatives when available attended branch barring committees in an advisory capacity. In reply the KRS stated that although their branch offices in Glasgow and Dublin had now been closed, it might still be possible for arrangements to be made for representatives from the branch offices of the renting companies to be present at meetings in appropriate cases. It was agreed that the KRS would consider the proposal further and report back at the next meeting. (Received and adopted.)

Para. E was taken in conjunction with Para. G of the Fin. and Man. Report, the press statement issued by the KRS (published in last week's issue) and the following resolution from the Yorkshire branch.

> "That the general council be informed of the details of the consultations, if any, that had taken place between the CEA and KRS on the standard film contract issued by the KRS."

E.—Some preliminary discussion then ensued on the subject of the Standard Conditions recently issued by the KRS and it was conveyed to the KRS that a considerable number of exhibitors were much concerned about a number of clauses which were contained in the conditions. For the KRS, it was explained that there was very little in the conditions which had not previously existed in one form or another in one of the contracts used by individual renters and that so far as the great majority of exhibitors might continue to do business with renters on the same relationship has heretofore, there was little likelihood of any problems arising. The KRS at the same time repeated their undertaking to discuss the conditions with the CEA and on the latter making reference to a few points which had already been brought to their attention by members as being objectionable, it seemed that agreement for amendment of some of these points might be reached without undue difficulty. Inasmuch, however, as the conditions were standard conditions to apply to all cases, it was necessary for the KRS to see that all possibilities were covered.

The subject was therefore left on the basis that after the CEA had had a further opportunity of studying the conditions and considering points raised by exhibitors, discussion on the subject would be continued at a future meeting of the committee.

Paragraph G from Finance and Management committee report:

Your committee spent some time considering the various aspects of the standard conditions recently issued by the KRS. In the first place, it appeared that there was some misunderstanding amongst members regarding the circumstances in which this was introduced and consequently your committee would again draw the attention of members to the report of the joint committee of the CEA and KRS of January 28, which was published as part of the Executive Committee report of February 10 and also repeated in the CEA News Letter dated February 19. Briefly, the point in this connection is that although on legal advice the KRS had felt it necessary to introduce the conditions as from March 1, it has nevertheless undertaken to discuss the conditions with the CEA and to consider amendment in any desirable instances. Your committee has had some discussion on the form of the conditions in preparation for a meeting with the KRS the following day, though it is not expected that the discussions on the conditions will be completed at one meeting.

In the meantime, it has been explained to the committee that the standard conditions issued by the KRS relate only to the showing of the film and connected matters and that so far as concerns conditions relative to the actual film itself these will be contained in forms of conditions which will be issued by individual renters. It is understood that a number of renters have already issued their own conditions on this basis to exhibitors. Your committee is collecting copies of these renters' conditions and will be examining the same at a future meeting.

C. H. Whincup said that this matter had raised the old feelings in the Yorkshire branch, so far as concerned the KRS it was a repetition of what had been allowed to happen over the last few years. It was recognised that there was a sense of urgency on the part of the KRS in getting this through quickly, but they had the feeling that the CEA should have been in the position long ago to have had some of its considerations put forward in this connection.

The **general secretary** replied that over the years the CEA and KRS had talked from time to time about a standard contract, but nothing much had happened until about a couple of years ago when the CEA pressed for a standard contract and things started moving slowly. Following the change of secretary at the KRS the matter had made some progress and the KRS had stated they were drafting a set of standard conditions. At the same time the CEA submitted to the KRS a number of points collected from branches, etc., and one or two of them had in fact been accepted, but basically quite a lot of them were not accepted. The KRS reached the point when they were nearly ready to discuss the draft contract when the position was precipitated by the legal position as outlined in the KRS press statement. At the meeting of the Joint Committee on January 28 the KRS had stated that they had to go ahead and issue the conditions, but entirely without prejudice to the right of the CEA to discuss clause by clause and amend in the light of any agreement then reached.

Up to the present there had not been a sufficient indication as to the problems contained in the standard conditions, although there had been a lot of generalisations about it being burdensome, etc., but very few specific complaints in regard to individual clauses. The discussions with the KRS would, however, now start on a clause-by-clause basis.

Under the new procedure, exhibitors would now have three documents. The standard conditions of licensing issued by the KRS, a master contract which the exhibitor entered into in the normal way with the renter, and thirdly, the individual renters were issuing their own conditions in regard to the physical handling of the print, including dispatch, delivery, carriage, etc. All these individual conditions varied slightly, and a number of points had already been taken up with the various renters, and it appeared that there would not be great difficulty in this respect. There was complete readiness on the part of the renters to discuss and adjust.

A. G. May said that the Birmingham branch had held a meeting and made a submission to the general secretary on the points raised by their members. If each branch took similar action and the submissions were then collated, it would assist in arriving at some uniformity.

The **general secretary** said that the CEA representatives on the Joint Committee would welcome any specific comments. (Received and adopted.)

F.—Barring Dispute (Case No. 235). Bar by Ritz, Bowes Road on Queen's Hall, Palmer's Green. It was unanimously agreed to recommend to the KRS: "That there be no change in the present position." (Received and adopted.)

NATIONAL JOINT APPRENTICESHIP COUNCIL

The reports of the National Joint Apprenticeship Council of February 9 and March 2 were presented.

A.—National Union of Teachers. Your Apprenticeship Council has considered an invitation from the National Union of Teachers to participate in a further Education and Careers Exhibition to be held at Olympia from May 29 or 30 to June 9, 1961.

The Commonwealth Technical Training Week is to take place in the UK and throughout the Commonwealth at approximately the same time.

The proposed exhibition being chiefly concerned with careers and training for industry would fit in well with the plans for the Commonwealth Training Week, especially since no other large scale national exhibition is planned as part of the week and it is understood that the organisers of the Commonwealth Training Week would welcome the link between the two.

Your council, mindful of the criticism made by all sections of the trade at the lack of display publicising the industry in the stand taken at the 1959 exhibition, unanimously supported in principle participation in this further exhibition but believe that any display that is arranged should be undertaken by the industry as a whole and not left solely to exhibitors.

If it is decided that whatever effort is made must be left to the exhibiting side, it would not be possible to stage anything more elaborate than on the previous occasion.

B.—Reduction in period of indenture. Your council has given further consideration to the proposal that the period of indenture for training apprentices be shortened from four years to possibly three. It is evident that the necessity arises for some alteration

CEA BRANCH REPORTS

Expense caused by late deliveries

NORTH WESTERN.—Exhibitors are put to considerable expense and inconvenience due to the late arrival of films, a situation which could be corrected if more prints were available. This comment was made at the branch meeting at Liverpool, when the chairman, G. H. Lee, gave details of the sub-committee's report on film distribution.

A circuit representative said his theatres had been let down on a number of occasions and quite considerable overtime had been incurred in making up films which arrived late. At each of two theatres, about £40 was paid out in overtime last year.

E. Salmon (Grand, Southport) said that the report was a comprehensive appraisal of the many problems involved but when all boiled down it was still all a matter of individual negotiation between exhibitor and renter. The report did not seem to recommend any practical solution.

It was pointed out that the report seemed to suggest the time when three-day bookings should be available, but did not mention that if a good film was offered for three days at 50 per cent. it precluded the small exhibitor showing it at all.

Another comment was: "You cannot tell the renter what to do but he can dictate to you, particularly when you are short of good-class product. The number of films, as well as the number of copies, is tied up with this question."

Standards.—Questions were asked as to whether exhibitors should sign the new KRS standard conditions for licensing the commercial exhibition of a film or films, and the renters' new hire agreements. It was stated that agreements should not be signed unless it was the only way to obtain film bookings. It was probably desirable to endorse the signature "subject to CEA/KRS agreement."

P. M. Hanmer pointed out that there were now 11 pages of conditions compared with a set of clauses which could be printed, admittedly in small type that was hardly legible, on the back to the contract. There must be something new in the latest conditions. He wondered just what some parts of the new agreements did mean and thought they needed a lot of elucidation.

Some of the points in the new agreements to which objections were raised were:—

That the renter should have the power to ask for detailed returns to be made by an accountant.

That the exhibitor shall pay to the renter any legal costs incurred by the renter in consequence of any breach by the exhibitor of the provisions of clauses relating to advertising and barring. (It was pointed out that the words "but only if such costs are awarded by the abitrator" should be added.)

That the exhibitor can only use advertising matter approved by the renter.

That no person shall be admitted free of charge to a performance at the theatre except as shall be agreed between renter and exhibitor.

Liabilities

It was also pointed out that that under some hire agreements the renter could supply whatever advertising matter he liked and the exhibitor must pay for it.

Under the old agreement an exhibitor's liability ended in the event of a fire in his theatre. This was a serious omission in the new agreement.

Apprenticeship.—The secretary, S. Dallow, said it was now necessary for the zonal committee to appoint a successor to R. P. Rutherford. They were now in a position to go ahead with the scheme as soon as a meeting of the zonal committee had been held. It was suggested that this should be at Liverpool on Thursday, March 24.

Mr. Lee said it would be helpful if exhibitors gave time off to apprentices taking the correspondence course in order to enable them time to complete their papers.

ET.—Mr. Dallow reported that he had written to all of the 35 MPs in the branch area. If any member considered that his MP had any doubts on the industry's case for tax abolition, the branch would put the facts of the case before him.

Next meeting: Friday, April 22.

Blackpool halves the S.O contribution

WEST LANCS.—News that the Blackpo Watch Committee has agreed to halve the S.O charity contribution—from £1,000 to £500 a yea —was received with elation.

F. Fennell, who presided, reported that th town clerk had now asked for a meeting t arrange how the reduction should be spread.

Blackpool exhibitors had held a meeting an after a discussion, during which there was son dissension, they arrived at what appeared to a satisfactory conclusion.

During the ensuing discussion, comment w made on the likely effect of the Blackpool d cision on other local licensing authorities, wh exactions were on a much higher scale. T meeting felt there were strong grounds for se ing reductions. It was stated that in one cou area, exhibitors paid 1s. per seat a year, and seating were reduced a corresponding reducti was made.

Annual report.—J. F. Dobson said that annual report of the CEA in a reference to m bership made a striking remark on the troubl of rationalisation and the fall in the numbe of cinemas during 1959. The number of cin in membership fell from 3,612 to 3,217. Se as that drop was, the important thing to be mind was that the percentage of CEA cin open had increased from 92 per cent. to 93 per cent. That meant there were about 210 cinemas not in membership.

"I think ours is wonderful record," said Mr. Dobson. "It shows that cinema proprietors al though they may differ with resolutions and find ings, know at least in principle, that without the CEA their position would be worse. More can be achieved by being a member of this organisation than remaining outside."

Distribution.—Referring to reports on film distribution, Mr. Dobson said exhibitors would like to carry on under conditions of free enterprise and make contracts with reasonable freedom, but with the large sums that had to be paid away in taxation and in other ways, this was no longer possible.

One of the main troubles today arose from the allocation of film product. He could not understand why something was not done to arrive at a mutual understanding with the renters to correct unfair allocations. As the quota was not statutory, but was based on a recommendation of the Films Council, something ought to be arranged in regard to the allocation of product.

Second-run exhibitors complained that renters had given the offer of box-office winners to centrally situated cinemas in their towns with the result that their halls received the offer of films for third run. They felt they had a legitimate grievance in being involuntarily relegated. The new set of licensing conditions appeared very one-sided in favour of the renters.

ET.—The chairman reported that he and A Lee had interviewed the two Blackpool MPs on the urgent need for the abolition of entertainments tax. One of them expressed the personal opinion that abolition was not likely to be achieved this year.

General Council—contd.

to be made if the industry is to achieve (i) either a better standard of recruit., or (ii) increase the numbers seeking employment.

At the request of NATKE consideration of the item has been deferred until June to enable them to discuss the point at a National Conference to be convened prior to that date.

C.—Industrial Training Council. Your council has noted the publication of the first report by the Industrial Training Council covering the period July 1958 to December 1959 and the inclusion of a short paragraph dealing with our scheme.

MARCH 2

Your council devoted the whole of the meeting to considering reports submitted from each of the zones.

It is evident that the difficulties with which local committees have had to contend since the introduction of the scheme have in no way abated. In spite of increased work in all areas it is still apparent that there is no indication of any increase in the number of trainees seeking employment in the industry.

In a number of reports it appears that some trainees under instruction by correspondence course are in difficulty in completing their papers. It would be helpful if those proprietors who have boys under instruction in this way would arrange for time off to be given during working hours for papers to be completed at the place of work. This condition is one which is granted for those boys taking technical classes.

E. J. Hinge said that it was creating a very bad impression with representatives of the Ministry of Labour when month after month they had to report that the zones were doing nothing. He urged the zones to have meetings. Attention was drawn to the suggestion that boys taking the correspondence course should be afforded some facility in the matter of time so that they could attend to the answering of questions and study of the course. (Received and adopted.)

WORLD REFUGEE COMMITTEE

A letter from Charles Goldsmith of MGM, dated March 1, was considered:

Dear Mr. Pinkney,

THE CAMP

This refers to the discussion we had following last week's J.C.C. meeting concerning the film "The Camp," made by the United Nations World Refugee Committee.

We have undertaken to distribute this for the World Refugee Committee because we feel it is promoting a very worthy cause.

We are going to try and co-ordinate our efforts with the World Refugee Committee who will undertake to stimulate interest in those areas where the film will be showing.

It would be most helpful to the distribution of this film if the CEA could recommend it to its members to show it when convenient in their programmes, and all inquiries can be directed to us for its booking.

It is a black and white subject narrated by Ingrid Bergman and runs approximately 12 minutes.

The World Refugee Committee and ourselves will greatly appreciate any assistance you can give to this subject.—Charles Goldsmith.

It was agreed to recommend members to show the film "The Camp" so far as possible and consistent with other arrangements made to support the World Refugee Committee.

NEW MEMBERS

New members were elected and alterations in representatives were agreed as set out in the Ballot List dated March 9, 1960.

NEXT MEETING

It was agreed that the next meeting of the General Council be held in Folkestone on June 1.

Reading by-law praised by CEA president

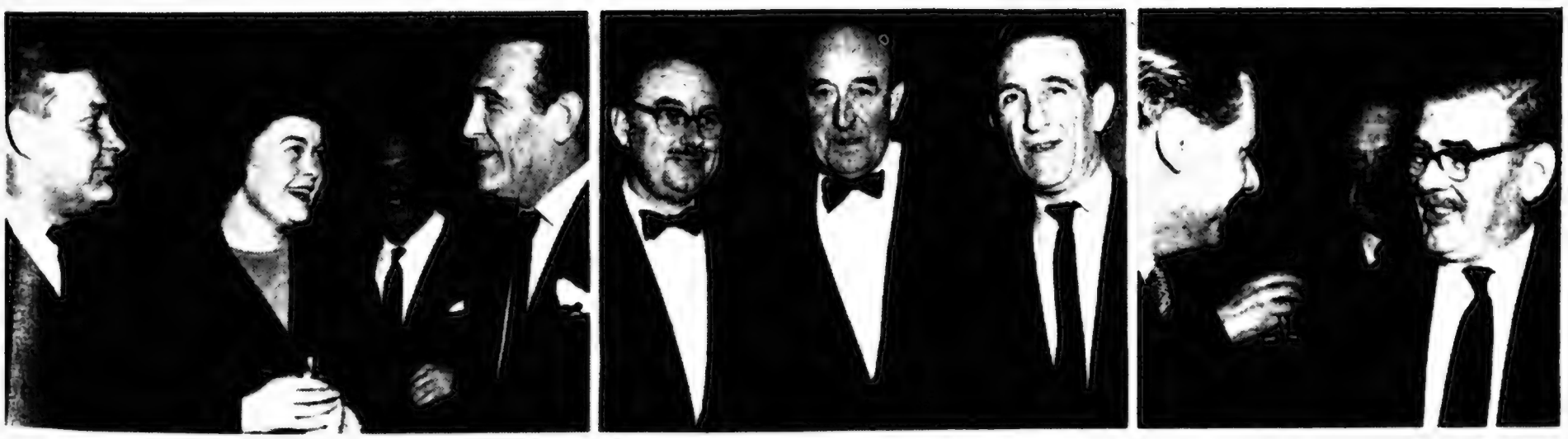
SUSSEX.—The wisdom of following Reading's lead in creating a by-law to de with hooliganism in cinemas was discussed the monthly meeting. CEA president J. D. R hards said that by-laws of this nature should b more generally adopted.

"I have seen this by-law and I thin it is very good," he said. "I think it mig well be a matter to bring to the attention of B ghton Corporation, as I understand the posi n is particularly acute in Brighton. It coul also serve various other towns. Apparently it i prov- ing quite efficacious."

Mr. Richards said that under the Readi by- law the local authority was the pros uting authority. The by-law specified to some xtent what constituted a public nuisance.

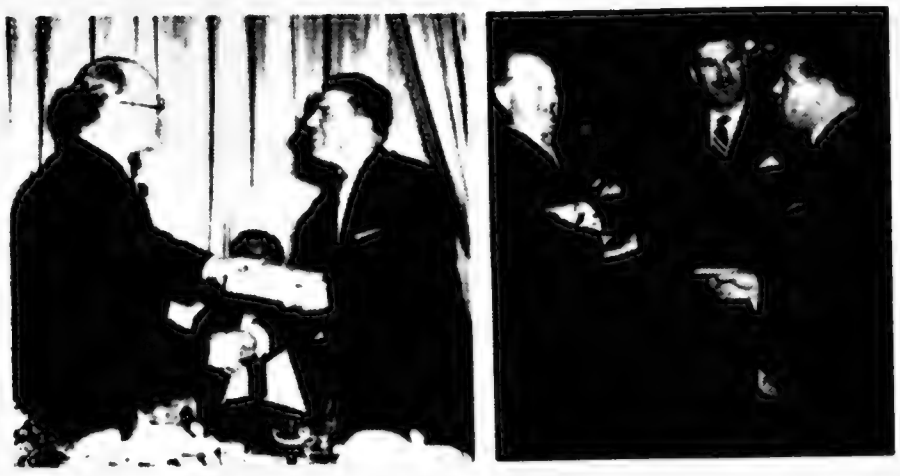
Delegates from the CEA annual general meeting relaxed over cocktails at a special screening of the new Rowland V. Lee production "The Big Fisherman," which they attended as guests of Cyril Edgar at the Century Theatre, Soho Square. Above: Cyril Edgar and C. H. Whincup.

CEA DELEGATES SEE 'BIG FISHERMAN'



Above.—Left: H. Ponking, Miss Susan Ponking, Mark Segal, Cyril Edgar. Centre: Peter Myott, Jack X. Prendergast, Cyril Edgar. Right: D. Richards, Percy Milsom, Dennis Owen. Below—Left: Mrs. Richards, C. H. Whincup. Centre: Cllr. Gent, Cyril Edgar, G. T. Kitching, Percy Milsom. Right: Lord Westwood, Teddy Hinge, Walter Wilson, Bill Mordue, Bill Carr

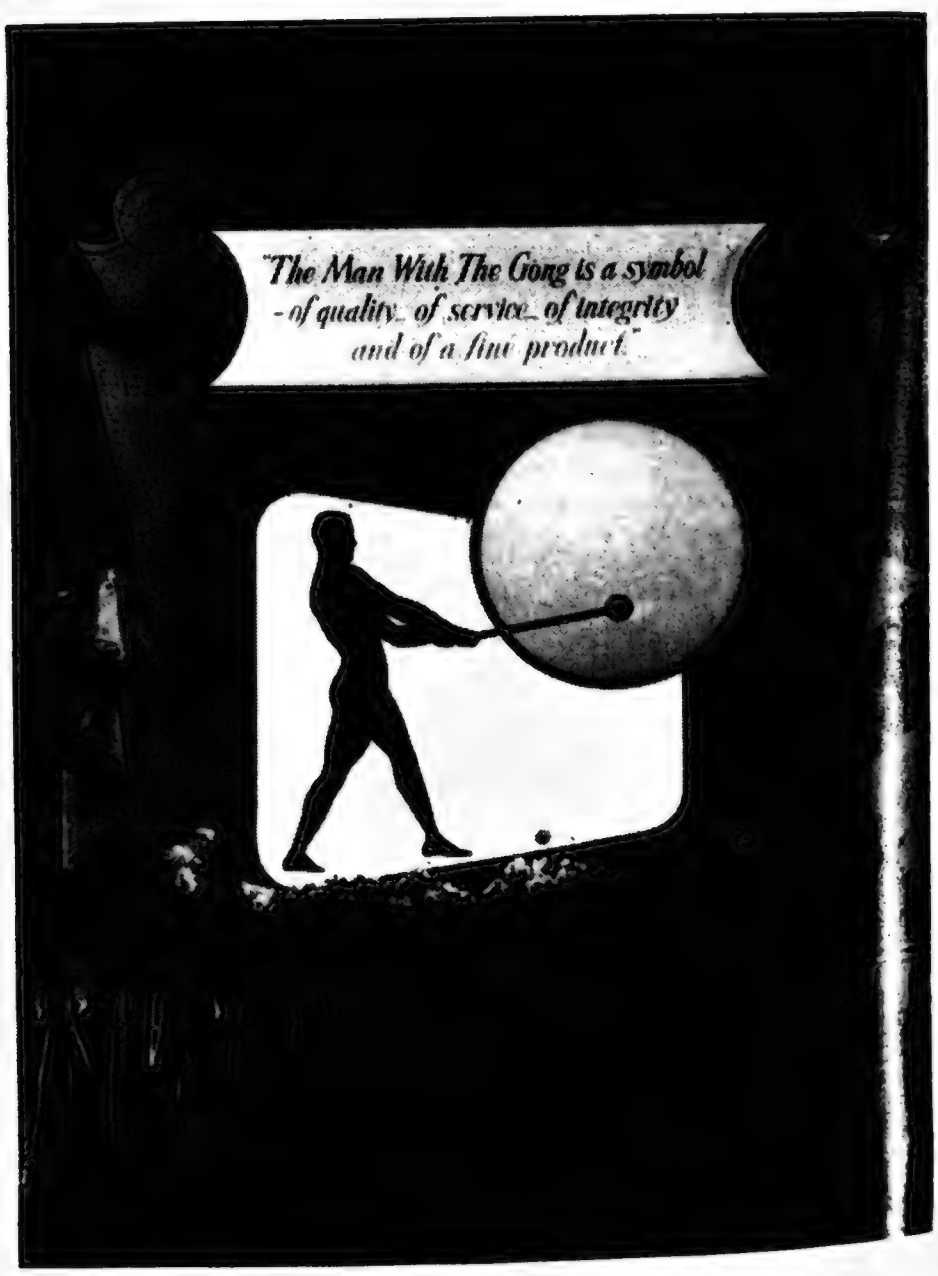
CMA HONOURS ITS SHOWMANSHIP WINNERS



Mr. Davis congratulates the runner-up, David Lowe of Ipswich Gaumont, and presents him with an inscribed desk set and a cheque; Mr. Davis and Kenneth Winckles discuss contest highlights with the runner-up David Lowe, of the Gaumont, Ipswich

John Davis honoured CMA's champion showman of 1959 at a celebration luncheon on March 8. The year-round contest produced intensive competition and strong seat-selling showmanship from all theatres. Above: John Davis presents the Champion Showman's trophy to Richard Cockburn of Skipton Odeon. Below: A feature of the decorations in the luncheon room

Above: CMA's director of operations Ivor Smith congratulates the principal prizewinners. Below: At the reception CMA's booking controller R. Hamer chats with the two showmen who tied for third place—Brian Bint, Sale Odeon (left) and R. Crawshaw, Taunton Odeon



YOUR FILMS—continued from page 11

Came ...ly, Regent Street, today. I can assure you i... more than paid for its keep.

\+ + +

OF ...E foreigners, none is doing better than "The ...irl Rosemarie" (Small Films—German). It's a... ...e Continentale, Tottenham Court Road, and t... ...ircuits are nibbling!

On release

TH... TOP general release for the last three week... has been "Two-Way Stretch" (British Lion—British). It's definitely lowbrow comedy, yet ... highbrows have also gone for it in a big ... What with "Two-Way Stretch," "The Batt... Of The Sexes," "The Angry Silence" and the ...ival of "I'm All Right, Jack," British Lion... cock-a-hoop.

\+ + +

"OPERATION PETTICOAT" (Rank-Universal), a first-rate American comedy, kept mighty close on "Two-Way Stretch's" heels. Its takings over a similar period were definitely something to smile about.

\+ + +

MGM'S other release, "The Wreck Of The Mary Deare" (CinemaScope), is, to my mind, a better film than "Never So Few." It got a marvellous press, but it didn't secure a West End presentation. Denied the latter, the seafaring mystery melodrama has found the early going hard, but it's steadily building up.

\+ + +

ALTHOUGH it raises its sights a trifle high, "A Touch Of Larceny" (Paramount—British) is scoring fluently in good and high class halls.

\+ + +

THE Burma war melodrama, "Never So Few" (MGM—CinemaScope), starring Gina Lollobrigida and Frank Sinatra, will have no difficulty in finishing on the right side. Its three weeks at Marble Arch gave it essential momentum.

\+ + +

NO COMPLAINTS about "The Javhawkers" (Paramount — VistaVision). The full-blooded western is doing all that was expected of it.

\+ + +

"ODDS AGAINST TOMORROW" (United Artists), the racial crime melodrama, hasn't been to everybody's taste, but when it does strike the right hall, or rather environment, it strikes it rich.

\+ + +

LET'S face it, "The Story On Page One" (Twentieth Century-Fox—CinemaScope) is meeting with considerable sales resistance. There is, however, still time for a reprieve.

\+ + +

"MOMENT OF DANGER" (Warner-Pathe—British) has run up against the red light.

\+ + +

I SAID earlier that "Carry On Constable" (Anglo Amalgamated—British) was cutting a rare dash in pre-release situations. So is "Goliath And The Barbarians" (Anglo Amalgamated—Colorscope—Italian). Grab 'em both!

RENTERS' NEWS

'Jazz Boat' premiere backed by big campaign

"JAZZ BOAT," Warwick's comedy-drama for Columbia, had a tremendous send-off on its world premiere at Manchester's Theatre Royal, on March 6.

On the following day, a special gala show was put on with the stars of the picture making a stage presentation.

The *Manchester Evening News* carried a serialisation of the picture during the week before the premiere, and the local evening and Sunday papers carried details of the personal appearances.

Anthony Newley, Anne Aubrey, Bernie Winters and James Booth were given a special reception at the Midland Hotel and BBC sound radio made a recording of interviews with the stars for its "Northern Film News." Granada TV filmed interviews for its "People and Places," and ABC-TV made a live interview with the director of the picture, Ken Hughes, for "ABC of the North."

On Monday morning, Anthony Newley made a personal appearance in the Record Department of Lewis's, biggest multiple store in the North of England.

Kenneth Hargreaves, managing director of Columbia and Mrs. Hargreaves, E. J. Bryson, sales manager, and Mrs. Bryson, were all in Manchester for the special gala performance. Also attending from Columbia were S. P. Epstein,

"THE GIRL ROSEMARIE"

The enthusiastic reception "**THE GIRL ROSEMARIE**" received at the Continentale, Tottenham Court Road, has followed it throughout the provinces, where it is playing at first-run theatres.

This film won the Venice Critics Award and was acclaimed by the press and the B.B.C. as the best film to be produced in Germany since the war; (extract from "Films and Filming"... "It is certainly more important than any of the cheap sex dramas which now invade the screen with disturbing rapidity").

The book, by Erich Kuby, which the publisher released simultaneously with the film, was also well received. Commenting on the book, the "Daily Express" headed their write-up 'Sin and Violence'...

"**THE GIRL ROSEMARIE**" is now in its 7th week at the Continentale, where it is booked for an indefinite run.

Next on the list of **S.F. DISTRIBUTORS'** product is "**FREELY I GIVE**", featuring Lilli Palmer and Carlos Thompson, shot in Technicolor against the beautiful background of a Mediterranean island. This picture is now awaiting trade show.

This will be followed by another German film—(from the same company as "**THE GIRL ROSEMARIE**")—starring Eva Bartok, "**MADELEINE TEL. 136211**".

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branch supervisor, and N. Levey, Liverpool branch manager. Warwick Productions was represented by A. R. A. MacGregor.

For 30 minutes before the opening of the film Tony Newley, Anne Aubrey, Bernie Winters and Mike Winters, put on a stage show. Following the screening a reception was held at the Midland Hotel, attended by the stars, Kenneth and Mrs. Hargreaves, Mr. and Mrs. Bryson, the Mayor and Mayoress of Salford and other civic dignitaries.

Tony Newley made a further personal appearance at the Plaza Ballroom in Manchester before 2,500 dancers, when he presented the prizes to the winners of the "Jazz Boat Jive Jamboree," the heats of which had been run during the previous three weeks.

A similar contest is being run at the Lyceum Ballroom in London in conjunction with the London opening of the film at the New Victoria.

"Jazz Boat" was directed by Ken Hughes for producer Harold Huth and executive producers Irving Allen and Albert R. Broccoli. The screenplay was by John Antropus.

French comedy date

DESCRIBED as "a very modern" French comedy, "Women Are Weak," will be trade shown by Paramount in the company's private theatre on Wednesday, March 23, at 2.45 p.m.

The picture, known as "Faibles Femmes" in French, is set in a modern-day French atmosphere and filmed in Eastman Color.

Produced by Paul Graetz and directed by Michel Boisrond, "Women Are Weak" has three leading ladies—Mylene Demongeot, Pascale Petit and Jacqueline Sassard. The actor who is the object of their affections is Alain Delon.

Russia to be shown 'Huckleberry Finn'

SAMUEL GOLDWYN, Jr., producer of MGM's new film version of the Mark Twain classic, "The Adventures of Huckleberry Finn," is in this country en route to Moscow, where he is to show the film. A cultural exchange agreement between the U.S and the Soviet Union is currently in operation.

He arrived in London on Thursday last and is obviously delighted with his latest picture, which is his first film at MGM, though the company released his earlier "The Proud Rebel" in this country.

The cast of "The Adventures of Huckleberry Finn" includes Tony Randall as "The King"; Mickey Shaughnessy as "The Duke," and Archie Moore, world's light-heavyweight boxing champion, being introduced on the screen as "Jim." The title role of "Huck" is played by 12-year-old Eddie Hodges.

The film, directed by Michael Curtiz, will open in this country in the near future.

MGM will trade show "The Adventures of Huckleberry Finn" today (Thursday) at the MGM Theatre, Metro House, at 10.30 a.m. and 2.30 p.m.

AUSTRALIANS WILL SEE UA PREMIERE

A STRONG contingent of Australians, led by the High Commissioner, Sir Eric Harrison, Sir Alec Brown and the Agent-General for New South Wales, F. P. Buckley, will attend the film premiere of Australia's most successful play, "Summer of the Seventeenth Doll," at the London Pavilion tomorrow (Friday).

Among the guests will be 40 of Australia's prettiest girls. The prettiest, "Miss Wonderland," to be chosen by a panel on the Australian stand at the Ideal Home Exhibition on the day of the premiere, will be at the theatre in the evening to present a large doll to the matron of the Great Ormond Street Children's Hospital.

Pinewood support for 'Conspiracy' previews

AS PART of its provincial campaign for Pinewood's "Conspiracy Of Hearts," Pinewood publicity controller, John Behr, will go on a three-week tour of provincial situations.

At each he will meet the press, address previews attended by opinion-formers from all walks of local life.

The tour begins on Sunday, March 20, and continues to Tuesday, April 12.

'Magnificent Rebel' starts next month

GERMAN actor Carl Boehm has been signed to play the role of Ludwig van Beethoven in the forthcoming Walt Disney production, "The Magnificent Rebel."

The picture goes before the cameras in Vienna on April 11 under the direction of George Tressler. It will be photographed in Technicolor.

The Berlin Philharmonic Orchestra has already recorded the music, including the famous fifth, sixth (Pastoral) and ninth symphonies, the Moonlight Sonata and the opera, Fidelio.

The world goes to see Solomon

IN ITS New York premiere engagement at Loew's Capital Theatre United Artists' "Solomon and Sheba" has taken 462,544 dollars to date and is holding over for up to nine weeks in regional engagements.

At the Astoria, London, it is in its 29th week, it is in its 10th week in Leeds and it has just completed a nine weeks' run in Liverpool.

In Brussels and Paris, it is in its 10th week, in Stockholm 9th week, Copenhagen 4th week, Tokyo 13th week and Sydney 18th week.

Success for 'Gigi' at Leeds Theatre

MGM'S "Gigi" is well on its way to creating a new record for the Tatler, Leeds.

The picture opened at the theatre on December 27, and is now in its twelfth week.

"Gigi" is now in its 58th week at the Rex, Leicester Square, where it is playing to capacity audiences.

Hong Kong dollars for 'Beauty'

WALT DISNEY'S "Sleeping Beauty" is a record-breaker in Hong Kong. In its first week at the New Royal Theatre, Kowloon, it grossed 98,180 Hong Kong dollars—the best ever for any film at any theatre in the city.

"Sleeping Beauty," which is to begin its special release pattern early in April in this country is one of the costliest productions ever made by the Disney Studios.

Guest stars in 'Pepe'

ERNIE KOVACS and Donna Reed have been signed by producer/director George Sidney to make guest appearances in "Pepe," now being made for Columbia release in CinemaScope and colour. The film stars Cantinflas, with Dan Dailey, Shirley Jones and Michael Callan among the principals.

The Three Stooges

COLUMBIA will release Harry Romm's second full length feature starring the Three Stooges this summer.

This will also feature Paul Winchell with Jerry Mahoney and Knucklehead, the Marquis family of chimps, and other comedy acts. Jules White is directing, and a special theme song for the 90-minute feature is being written by Stanley Styne and George Duning.

Butcher's new picture

BUTCHER'S "Trouble With Eve" will be trade shown at the Celluloid Theatre, Wardour Street, today (Thursday).

The picture is a Mancunian/Butcher's production, produced by Tom Blakeley and directed by Francis Searle, starring Robert Urquhart, Hy Hazel, Vera Day, Bruce Seton and Sally Smith.

It's 'Nurse' again

YET another box-office record fell to Anglo Amalgamated's "Carry On Nurse" last week when the Peter Rogers comedy beat the previous all-time record at the Pullman Cinema, Bromley.

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Production

by BILL EDWARDS

THE SECOND feature, long the poor relation of the production industry, suddenly springs into the very Important Picture bracket. A year ago small picture production was at rock bottom. Today, dignified by such new titles as "co-feature" or "hour-long feature," the small film accounts for a large part of the activity in British studios.

The reasons are threefold:—

The available Eady money introduced towards the end of last year makes the second feature an economic proposition.

The growing realisation by distributors that double-bill programmes are still favourite.

The shortage of product, particularly from America, which means it is increasingly difficult to make up suitable programmes.

Package programmes

Production-distribution companies like Anglo Amalgamated have long been making their own package programmes. Now newcomers like Bryanston are doing the same thing.

At Beaconsfield, for instance, two small pictures are being made for Bryanston which will go out with "Cone of Silence" and "Light up the Sky."

Over at New Elstree, the home of second features, the Danziger Brothers have recently completed two in Technicolor—"No Prison Walls" (with Jill Ireland, Ellen Pollock, John Charlesworth) and "A Taste of Money" (Jean Cadell, Pete Murray).

And Godfrey Grayson is now directing another—"Escort for Hire," with June Thorburn, Joel Trevarthen and Pete Murray.

Inevitably these pictures are made without a distributor in mind. But their value is such that they are assured of a ready market.

Alliance, Roger Proudlock has returned to production—after an absence of three years—with two 60-minute pictures. Both are directed by MacLean Rogers and are for Parkside production part of Archway Film Distributors.

"The Woman for Joe" has just been completed with Joan and Leslie Randall. "Not a Hope in Hell" is now on the floor.

Associate producer Proudlock: "It's stretching the truth to say that now is the best time to go into production, but as far as these smaller pictures are concerned the double Eady money certainly makes them a much more attractive proposition."

Significant that "The Woman for Joe" and "Not a Hope in Hell," two comedy properties owned by Proudlock for some years, were originally planned as first features. Both were rescripted to fit the new format.

Nancy Kwan and William Holden, the stars of Paramount's Ray Stark production "The World of Suzie Wong," welcome F. E. Hutchinson, Paramount managing director in Great Britain (second from right) and Russell Hadley, jr., assistant managing director, to Elstree, where the picture is being filmed

Second features figure largely in many other producers' programmes. In many cases it is the only way they can get a picture on the floor at all and the returns, even though small, are at least more assured.

All in all, I predict this year will see the second feature given a new lease of life.

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WALT DISNEY arrives here next week to start casting "Greyfriars Bobby," screen version of Eleanor Atkinson's classic dog story, which he will produce personally. Don Chaffey will direct and filming is scheduled to start at the end of May.

Disney will also visit Edinburgh where many of the location sequences are to be shot.

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"THE GRASS IS GREENER"—Stanley Donen's production for Columbia—starts filming shortly at Shepperton. The cast is headed by Cary Grant, Deborah Kerr and Robert Mitchum.

\+ + +

NEW "we take care of everything" service will be offered by the new Sydney Lodge Studios which opens in Eire in three months' time.

I was told: "We intend to look after every detail for the producer if he wishes—from booking hotel accommodation for artists, etc., at a specially low rate to taking care of all transport problems.

"Our rate for stage space will be an inclusive one, covering all ancillary services, office accommodation and so forth. We even throw in Pye closed circuit television facilities."

The studio was originally planned for television films, against the day commercial television reaches Eire. But facilities were extended so that the studio can now service all sizes of production.

The Westrex sound system has been installed and equipment includes GB Kalee recording gear for location work.

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FURTHER casting for Warwick's "The Trials of Oscar Wilde," which starts filming at ABPC Elstree on April 4: James Mason as Edward Carson, the prosecuting counsel: John Fraser as Lord Alfred Douglas and Nigel Patrick as Sir Edward Clarke, the defending counsel.

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IN HOLLYWOOD: Ken Cameron of Anvil Films, taking a look at the latest sound recording techniques and renewing old friendships with RCA engineers. Before returning to Beaconsfield he will spend a couple of days at the new studios of the Canadian National Film Board, to whom he was Sound Adviser some years ago.

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IN ROME: Director Ken Annakin on a combined pleasure-business visit. He has had several offers from the Italian industry and hopes to have a deal sewn up when he returns to this country next week.

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Television

by TONY GRUNER

SPARE a thought for the programme contractors this week. In spite of the big profits, the managing directors of all ITV companies, without exception, are disturbed about the future.

What is the reason? 1964—the year of the renewal of the BBC charter and the mandate of ITA. In the meantime new legislation will be moved which will shape the pattern of British television industry probably for the following ten years.

All the ITV companies believe that whichever political party is in power during 1964, the basic principle of ITV will remain: that competitive television maintained through spot advertising is now a part of the British way of life.

What is not known is how this principle will be interpreted by the Government committee investigating television and radio, and what steps ITA is prepared to recommend to the Government.

Uncertainty

It is this uncertainty on the part of the programme contractors that has made many companies begin diversifying their activities rather than ploughing back the profits by spending more money on producing better programmes.

Hundreds of thousands of pounds, if not millions, are being spent on the purchase of real estate, foreign TV stations, record companies, radio and television relay businesses, and other profitable ventures not directly connected with better-quality TV.

That is why critics of ITV who claim that insufficient money is being spent on scripts, shows, producers and ideas appear to have a stronger case than the ITV defendants.

Unlike film companies, with the exception of British Lion, all the programme contractors are partly Government-controlled, for the ITA licence was given to the industry through Parliamentary vote and a Treasury grant.

BBC monopoly

The main supporters of ITV claimed that its operations would break the BBC monopoly and provide viewers with better quality programmes. Part of this is true for the standard of television production has risen considerably in the past five years.

Thanks to the achievements of British technicians, production values of both BBC and ITV shows on the average are streets ahead of American programmes.

But the improvement in quality of programming as a whole has not kept pace with the technical developments. There are varying reasons. In the case of the BBC, there just isn't enough money to handle all the projects the Corporation would like to present.

ITV is different. Here the balance sheets prove that the revenue is increasing year by year and even the smallest contractors move into the black usually within six months of the commencement of operations.

PR approach

All the ITV heads would be prepared to spend more money if they could be sure about 1964.

At present they are adopting a "good public relations" approach to the problem. Sizeable grants to arts and sciences have been made by all the main contractors and most of the smaller ones. A serious attempt is being made to show "minority" programmes (usually at a late hour) in which political leaders and opinion-makers, including many ITV critics, take part.

No one doubts the sincerity of the programme contractors in wishing to present the most favourable brand image before the eyes of the public, the Government and ITA.

The appointment of Arthur Christiansen as editorial advisor to ATV is an example of show business common sense as well as good public relations.

Prestige programme

Last week's expensive music and operatic concert from Associated-Rediffusion entitled "Gala" is another type of prestige programme.

The proposal of ABC television to present adult education classes on TV is a further step in the hard chore of persuading the public and critics that ITV can be just as serious-minded as the BBC.

Certainly repertory theatres and art galleries have never had it so good since the formation of ITV. Donations to these worthy causes are well publicised.

Shareholders

In spite of this, the programme contractors are on the defensive. To satisfy shareholders and the public desire for better programmes is difficult, but the contractors appear to have a bias toward the former.

For this reason the ACTT demand for more money to be devoted to British TV production and for a large-scale increase in better television programmes is unlikely to be met this year.

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THE BBC tribute to Richard Todd in "This is your Life" was not a particularly inspiring affair. One learned little of the star before he joined a repertory theatre. What sort of a man was actor Todd? Viewers did not know for the story began when he was an actor in Dundee rep.

There were too many representatives from ABPC although the presence of Bob Leonard, casting director, seemed justified.

Absent from the programme was Robert Clark who must have had more to do with Todd's success than any other individual in the film industry. But the inclusion of a Hollywood message from Walt Disney was a bright spot in the programme.

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AN IMPORTANT success, the first of its kind, has been registered by Independent Television Corporation who this week sold two British series to the Czechoslovakian television service and the Yugoslavian television service.

The Czechs have bought several episodes of "The Four Just Men," made by ITC in association with Mrs. Hannah Fisher, and the Yugoslavs have purchased 26 episodes of "The Invisible Man" as well as 36 episodes of the ITC-US series, "Lassie."

Negotiations are in progress for the showing of several ITC-British series to Poland.

Sidney Cole, former executive producer for Sapphire Films, has joined the board of H. F. Lloyd Productions as a director of the company and consultant producer. Lloyd Productions is one of the leading companies responsible for commercials. In the picture Cole is seen with Seth Holt of H. F. Lloyd and Jonathan Abbott of John Hobson Agency

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GLA[illegible]CE—continued

Third [illegible]ce, The (20th [illegible]ntury-Fox)—U.S	... 79 min. (A)	Edmond O'Brien ... Julie London Laraine Day	Off-beat CinemaScope crime melodrama concerning slick guy who slips up during perpetration of "perfect" murder. Edmond O'Brien first-rate, direction competent, support keen and twist ending effective	Very good "double bill" (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

Can-Can

Twenti[illegible] Century-Fox. American (U). Todd-AO. Photog[illegible]hed in Technicolor. Directed by Walter Lang. F[illegible]turing Frank Sinatra, Shirley MacLaine and Lo[illegible] Jourdan. 12,690 feet. Release not fixed

DAZ[illegible]ING screen operetta, adapted from Cole [illegible]ter's stage success. Set in boisterous, gas-lit [illegible]ontmartre and brilliantly photographed in Tod[illegible]AO and Technicolor, it dwells on rivalry betwee[illegible] a slick attorney and a handsome young judge [illegible] the tantalising proprietress and leading dance[illegible] of a cafe where the Can-Can is illegally dance[illegible] nightly, and ends, after the two protagonists [illegible]e a leaf out of each other's books, in kind [illegible]tling for kind. Shirley MacLaine is the show's "king-pin" and she, blessed by a profile and form made for the fashions of its intriguing period, rides gaily over many an anachronism. Frank Sinatra, too, unconsciously waves the Stars and Stripes as the lawyer, but Louis Jourdan as the judge and Maurice Chevalier as the pair's candid friend see that it does not entirely drop its French accent. Approached through an avenue of well-rounded posteriors and viewed through a fence of attractive legs, to the accompaniment of enduring song hits, it's marvellous light entertainment for the tired business man and, believe it or not, his family. Box-office certainty.

Story.—The law in nineteenth century Paris prohibits the dancing of the Can-Can, but it is nevertheless performed nightly at the Cafe Le Bal Du Paradis, Montmartre, owned by lovely, though uneducated, Simone Pistache. She defies authority, aided by Francois Durnais, a slippery lawyer who loves her, but shudders at the word marriage. Philippe Forrestier, a young and ambitious judge, replaces Paul Barriere, an elderly "be[illegible]" who has an affection for both Philippe and [illegible]rancois, and he falls for Simone, but refuses to put love before duty. The cafe is raided and [illegible]imone arrested, but Philippe persuades the Ben[illegible] to drop the charges and later proposes to [illegible]mone. She accepts merely as a means of ma[illegible] Francois jealous, but Francois, unaware of [illegible] tricks her into joining a river boat party th[illegible] by Philippe's smart set. She gets tight, ju[illegible] Francois had planned, and lets Philippe d[illegible] Simone then revenges herself on Francois b[illegible]ning the club over to him, staging the C[illegible]an and getting him arrested. Immediately af[illegible]rds, Simone experiences a change of heart, w[illegible] testify against Francois and the case is di[illegible]sed. Mrs. Grundys protest and Paul rules th[illegible]hey visit the club and see the Can-Can d[illegible]d. They approve and Francois pops the q[illegible]tion to Simone in a Black Maria he had e[illegible]ially hired for the purpose.

[illegible]roduction.—The picture, cunningly made for [illegible]home, as well as the tourist, trade, is more [illegible]rican than French in idiom, but wily casting [illegible]directorial verve completely disarm criticism. [illegible]rley MacLaine is alternately coquettish, path[illegible] and enchanting as Simone. She also shakes [illegible]napely leg, gives with the tonsils and figures [illegible] wild Apache dance and an Adam and Eve [illegible]let. Frank Sinatra never lets up as the brash [illegible]ncois, and croons the evergreen numbers per[illegible]ly, Louis Jourdan charms as Philippe, and [illegible]urice Chevalier is in his element as the wise, [illegible] by no means stodgy, Paul. Its supporting [illegible]es, too, work hard, and the Can-Can dancers, [illegible]perbly drilled, appear at shrewd intervals. There [illegible] a tear here and there, but the film wears its [illegible]art not on its sleeve, but the heroine's garter. The interiors and exteriors are faithful to Toulouse-Lautrec's Paris and create carefree atmosphere. No mistake, "Can-Can" will make the Metropole, Victoria, where it starts an extended run on Tuesday, the mecca of all filmgoers. Look behind you, "South Pacific"!

Points of Appeal.—Bubbling tale, talented and resourceful box-office players, astute direction, lilting numbers, witty dialogue, plush décor, title, Todd-AO, Technicolor and U certificate.

Please Don't Eat the Daisies

MGM. American (U). CinemaScope. Photographed in Metrocolor. Directed by Charles Walters. Featuring Doris Day, David Niven and Janis Paige. 9,971 feet. Release April 18, 1960

COMEDY-DRAMA, finely photographed in CinemaScope and Metrocolor. It concerns a much married dramatic critic who becomes inflated by flattery, but, following a warm, intriguing and amusing, if somewhat long, chain of dizzy circumstances, is cut down to size. The tale contains much domestic—there are mischievous children and a massive, though passive, dog—and theatre world detail, but its central characters, flawlessly played by its box-office co-stars and engaging juveniles, never get carried away in the many cross currents. A film for the intelligentsia, as well as the masses and family, it can't fail handsomely to earn its keep. Pick this daisy! Excellent general booking.

Story.—Larry Mackay, a university professor, happily married to Kate, an attractive young woman, and devoted to their four lively small sons, makes his debut as a New York drama critic. In his first review, Larry justifiably pans a play presented by his old friend, Alfred North, and is particularly scathing about the star Deborah Vaughn, a curvacious blonde. The latter publicly slaps Larry's face, he answers in print and immediately becomes a celebrity. The "best people" lionise him and Kate fears success will go to Larry's head, but she has more urgent problems when they are forced to leave their compact New York apartment for a big country house, sadly needing repair. While Larry is in town working and warding off the now too friendly Deborah, Kate joins the local drama group. Getting his own back, Alfred offers Kate a script written by Larry during his student days. He alters the title and the innocent Kate and the group start rehearsing, but Larry soon finds out and he and Kate quarrel. He's man enough, however to write a blistering notice about his own play, and all ends well.

Production.—The picture unfolds its full length portrait of a theatre critic subtly corrupted by power and publicity partly against delightful marital backgrounds and the homely touches neatly offset its astringency. David Niven gives a skilfully graduated performance as Larry, the egghead who turns big-head. Doris Day sings occasionally and displays a keen sense of humour as Kate. Janis Page exploits her pneumatic upholstery and how as Deborah, and Charles Herbert, Stanley Livingston, Flip Mark and Baby Gellert amuse as the kids. Hobo, the Mackays' huge sheep dog, also has his day. The film's balance is sure and flawless atmosphere and detail further widen its appeal.

Points of Appeal.—Human, warm and witty tale, popular and talented stars, smart youngsters, compelling feminine angle, telling lines, provocative title, CinemaScope, Metrocolor and U certificate.

Home From The Hill

MGM. American (A). CinemaScope. Photographed in Metrocolor. Directed by Vincente Minnelli. Featuring Robert Mitchum, Eleanor Parker and George Peppard. 13,300 feet. Release not fixed

OFF-BEAT deep South romantic melodrama, adapted from William Humphrey's novel and finely photographed in CinemaScope and Metrocolor. It's about a rich sportsman and land owner whose clandestine affaires disrupt his marriage, yet, oddly enough, establish a strong affinity between his legitimate and illegitimate sons before he inevitably meets a violent death. The tale sprawls a bit, but each of its leading characters has a clear-cut personality and clashing temperaments, plus exciting hunting and mattress, activity, take up the slack. A generously staged he-man's film, with compelling feminine appeal, it should win considerable box-office success. Outstanding general booking.

Story.—Wade Hunnicutt, a virile and wealthy middle aged man, bosses the Southern small town where he lives and chases "skirt" as tirelessly as he pursues game. Hannah, Wade's beautiful wife, shares his home, but not his bed, because of his peccadilloes. Hannah dotes on Theron, her son by Wade, but the lad, now approaching manhood, expresses a wish to hunt and Wade eagerly instructs the boy. Rafe, a local youth, who turns out to be Wade's illegitimate son, is Wade's handyman. Theron falls for Libby, daughter of Albert Halstead, a storekeeper, she reciprocates and before long she becomes pregnant. At the same time, Theron learns that Rafe is his half-brother and, disgusted by his father's refusal to acknowledge Rafe, goes off and shares Rafe's cabin. Meanwhile, Libby reveals her condition to Rafe, not Theron, and Rafe marries her, but during the christening of Libby's child Halstead hears a rumour that Wade is its father. Halstead goes berserk and shoots Wade, but Theron chases him into the swamp and kills him. Finally, Theron leaves town and Hannah joins Libby and Rafe so that she can be near Theron's son.

Production.—The picture, a compassionate and exciting, if slightly novelettish, variation of the eternal sins of the father theme, artfully uses the keen, fresh air of its magnificent grass and awe-inspiring swamp country to blow the murkiness from its seamy central thread. Robert Mitchum gives one of his best performances as the rugged, don't care a damn for anyone Wade. Eleanor Parker displays cold beauty as proud, unforgiving Hannah, and Everett Sloane cuts a pitiful figure as the bitter, trigger happy Halstead, but the most sensitive portrayals come from George Peppard, Luana Patten and George Hamilton as Rafe, Libby and Theron. The climax is graceful and its palatial interiors give it a glossy finish.

Points of Appeal.—Comprehensive tale, stars, first-class acting, resourceful direction, big highlights, obvious feminine angle, candid dialogue, superb scenery, CinemaScope and Metrocolor.

Summer of the Seventeenth Doll

United Artists. British (A). Featuring John Mills, Anne Baxter and Ernest Borgnine. Produced and directed by Leslie Norman. Screenplay by John Dighton. Director of Photography, Paul Beeson. Musical Director, Benjamin Frankel. 8,431 feet. Release May 2, 1960

DOWN-TO-EARTH comedy melodrama, based on Ray Lawler's stage hit. It's about tough Australian cane-cutters who visit Sydney for the seventeenth year in succession to take up where they had left off with their accommodating girl friends, but find that the years have overtaken them and have to reorientate their lives. The people involved are no saints and their language is even coarser than their behaviour, but beneath

the play's crude surface action lies compelling human sentiment. Its humour matches its unvarnished drama, while an authentic Sydney kaleidoscope is cunningly turned to fit story moods. Very good British adult booking.

Story.—Roo, powerfully built, and Barney, wiry, small-framed, cane-cutters, return to Sydney for their annual lay-off period. It is their seventeenth summer and Olive, a barmaid, is awaiting Roo. Nancy, Barney's girl, has married, but Olive hopes Pearl, a less amenable type, will take Nancy's place and welcome Barney. They board as usual in old Emma's house, but Barney hits the bottle and frightens Pearl. The next day, Olive goes to her pub and Pearl becomes a barber's shop manicurist, but Barney chases Pearl and apologises for his drunkenness. Roo is flat broke and blames Dowd, a slick young cane-cutter, for his plight, but finds work at a toy factory. Dowd meets Bubba, a pretty girl employed at Olive's pub, and the two fall genuinely in love. Later, there are shenanigans on a showboat and at Luna Park, Sydney's funfair, and some scrapping, but finally Roo and Olive marry and settle down, Dowd and Bubba also get hitched, Pearl calls it a day, and Barney joins a grape-picking gang.

Production.—The picture, which reveals how the other half "down-under" lives, is at once sweet, bitter and rumbustious. Ernest Borgnine does a sound job as the quick-tempered Roo, humiliated by an empty purse, John Mills adopts a convincing harsh accent and registers as bantam Barney, Anne Baxter scores as the free and easy Olive, Angela Lansbury has her moments as the "refined" Pearl, Ethel Gabriel is immense as the garrulous and wily old Emma, and Janette Craig and Vincent Ball take care of the conventional romantic interest as Bubba and Dowd. The film addresses itself neither to the finicky nor the chicken-hearted, but those who can face life in the raw and give humanity the benefit of many doubts.

Points of Appeal.—Meaty and fruity tale, stars, crisp characterisation, forthright direction, title, authentic atmosphere and detail and British label.

Hell Is A City

Warner-Pathe. British (A). Hammerscope. Featuring Stanley Baker, Vanda Godsell, and John Crawford. Produced by Michael Carreras. Directed by Val Guest. Screenplay by Val Guest. Director of Photography, Arthur Grant. Musical Director, Stanley Black. 8,803 feet. Release May 9, 1960

MANHUNT melodrama, set in Manchester. Given wide-screen presentation, it illustrates all-out war between an escaped convict, member of a vicious racecourse and gambling gang, and a resolute, hard-boiled detective inspector, not on the happiest terms with his wife. The tale is fiction, but its types, expertly portrayed by a hand-picked cast—Stanley Baker adds another commanding portrait to his already long and impressive gallery as the hero—thoroughly convince, while apt asides, embracing sentiment and sex, subtly punctuate the rough stuff. Holding "case history," it'll grip the majority. British box-office red meat.

Story.—Detective-Inspector Martineau of the Manchester police, smells blood on learning that Don Starling, an incorrigible thug, has broken gaol. Starling immediately contacts old associates and they hold up Cecily, clerk to Gus Hawkins, a slick bookmaker. Four thousand pounds are grabbed, but Starling's manhandling kills Cecily and her body is dumped on the moors. Later, Starling visits Chloe, a former flame now Gus's wife, and forces her to hide him in Gus's attic. Gus becomes suspicious, Starling coshes him and then makes for Steele's furniture store, where he had hidden stolen jewellery. Silver, Steele's attractive deaf-mute granddaughter, sees him, but cannot call the police. Meanwhile, Martineau hasn't been idle and marked notes and other clues lead him to Steele's place. In the final showdown, Starling is captured, and Martineau, resisting the blandishments of Lucky, a gay barmaid, goes home to Julia, his neglected and disgruntled wife.

Production.—The picture sharply cross-sections north country city life and effectively employs warm sentiment and shrewd comedy touches to underline violent action, culminating in the villain's spectacular apprehension. Stanley Baker does a man's size job as the dedicated, yet far from inhuman, Martineau, John Crawford is evil personified as the stop at nothing Starling, Vanda Godsell has her moments as the blowzy, big-hearted Lucky, and Maxine Audley strikes a poignant note as Julia. Its supporting types are equally well drawn. Director Val Guest makes the most of Martineau's and Julia's uneasy relationship, thereby sustaining feminine interest, but the actual fade-out is a trifle untidy and confected.

Points of Appeal.—Absorbing and exciting tale, popular star, first-rate support, appropriate light relief, sensational highlights, crisp dialogue, arresting title, fine photography and authentic Manchester "backcloth."

School for Scoundrels

Warner-Pathe. British (U). Featuring Ian Carmichael, Janette Scott and Terry-Thomas. Produced by Hal E. Chester. Directed by Robert Hamer. Screenplay by Patricia Moyes and Hal E. Chester. Director of Photography, Erwin Hillier. Musical Director, John Addison. 8,476 feet. Release May 16, 1960

PSYCHOLOGICAL comedy, adapted from Stephen Potter's "Gamesmanship" saga. It tells how an amiable nitwit cures his inferiority complex without completely discarding his conscience after graduating from a College of Lifemanship, conducted by nobody's fool. Ian Carmichael and Terry-Thomas are shrewdly cast as "hero" and "villain" respectively, and Alastair Sim skilfully "referees" the contest, but, although the humour is underlined by home truths, the team fails to pull off a grand slam in laughs. The overall is, nevertheless, quite good fun, particularly for the upper crust. Good British star and title, light booking.

Story.—Henry Palfrey, a genial, but retiring, young business man, falls for April, an attractive girl, but Raymond, a flashy sophisticate, butts in. Trying to compete with Raymond, Henry buys an ancient sports car from Dunstan and Dudley, crafty motor salesmen, but it gets him nowhere. Desperate, Henry enrols at the College of Lifemanship run by Mr. Potter, an astute fellow, and learns how to win without actually cheating. In due course, Henry graduates, puts his dictatorial head clerk in his place and has his own back on Dunstan and Dudley. Next, Henry gives his undivided attention to Raymond and beats him in a crucial tennis match by reducing him to a bundle of nerves. He then captures April through dubious means, but subsequently proves his sincerity. Finally, Raymond decides it's time he took a course from Mr. Potter!

Production.—The picture clearly illustrates through satire how life's "rat race" can be won, but untidy direction and a loose script takes the edge off some of its wit. Ian Carmichael gives a characteristic performance as clot-who-makes-good Henry, Terry-Thomas scores in reverse as the deflated Raymond, and Alastair Sim seldom misses a trick as the wily Potter, but even so all three depend more on their own resources than the script for laughs. Janette Scott is a rather colourless April, but Dennis Price, Peter Jones and Edward Chapman never let the film or themselves down in direct support. Incidentally, the flagging in the fun is partly caused by the protracted tennis match sequences.

Points of Appeal.—Wholesome fooling, artful title, box-office team, adequate technical presentation and U certificate.

Guns of the Timberland

Warner-Pathe. American (U). Photographed in Technicolor. Directed by Robert D. Webb. Featuring Alan Ladd, Jeanne Crain and Gilbert Roland. 8,157 feet. Release April 24, 1960

HARDY outdoor melodrama, embellished with songs and presented in Technicolor. It concerns two timber bosses who fall foul of ranchers while tree-felling, quarrel among themselves and shoot it out, the survivor winning a comely horse trader. The plot's not particularly subtle, but its skilfully chosen and resourceful players and keen director saw off a considerable log of popular entertainment, against impressive scenery. Action, culminating in a spectacular forest fire is its commendable keynote. Very good industrial and family fare.

Story.—Jim Hadley and Monty Welker, partners in a Northwest lumber company, gain government permission to operate around Deepwell, a thickly populated small town. They seek horses at a ranch owned by Laura Riley, spirited and attractive young woman, but get a frigid reception. She and the rest of the community fear that the loss of trees will ruin valuable grazing land. Bert Harvey, a teenager employed by Laura, is friendly, but his gesture means little. Clay Bell, Laura's tough foreman determines to oust the timber men and during a Saturday dance at which Bert serenades his girl Jane, Clay and his men destroy a vital road. Monty wants to force a way through Laura's estate, but Jim insists they act lawfully. Jim is overridden, Monty dynamites trees and Bert receives serious injuries. Finally, Jim and Monty fight, and the latter is killed, after starting a forest fire. The conflagration extinguished, Jim and his team decide to leave and Laura, now in love with Jim, accompanies him.

Production.—The picture is hardly original enough to tear up box-office trees, but even so it's a workmanlike example of its husky, evergreen type. Alan Ladd and Jeanne Crain skilfully handle the major love interest as Jim and Laura. Gilbert Roland pulls no punches as Monty, Lyle Bettger is equally rugged as Clay, Frankie Avalon, yet another "pop" singer, does his stuff as Bert, and Alana Ladd pleases as Jane. The supporting cast, too, is tireless. The fights and gun duels are realistically staged, while exuberant direction fans the forest fire into a "seat-edge" climax.

Points of Appeal.—Straightforward yarn, stars, wholesome sentiment, penultimate spectacle, superb scenery, Technicolor and U certificate.

The Third Voice

Twentieth Century-Fox. American (A). CinemaScope. Directed by Hubert Cornfield. Featuring Edmond O'Brien, Julie London and Laraine Day. 7,101 feet. Release not fixed

MURDER melodrama, photographed in CinemaScope. It's about a fast operator who, together with a rich man's secretary, plans to eliminate, impersonate and rob the tycoon, but, after some double-crossing, gets hit for six from an entirely unexpected quarter. The cast is inexpensive and the staging can hardly be described as lush. But, despite a comparatively small budget, it holds, intrigues, has obvious feminine appeal and proves in no uncertain terms that not even the "perfect" crime pays. Very good "double bill."

Story.—The Man, a wide awake chap, and Marian Forbes, secretary to and former mistress of Harris Chapman, a big financier, meet in Mexico. The Man wants easy money and Marian determines to avenge herself on Chapman for dropping her and at the same time feather her nest. Marian lures Chapman to Mexico by sending him a blackmailing letter and then shoots him. The Man takes over from there, impersonates Chapman and Marian returns to the city and keeps The Man briefed. While plotting a quarter of a million coup, The Man flirts with Corey Scott, a seductive charmer. In due course, The Man grabs the money and schemes to keep the lot by murdering Marian, but Corey is actually Chapman's fiancée, Frances. And that's that!

Production.—The picture paints the real man as a man who likes soft lights, attractive women, sweet music and hard liquor and his frailties subtly lighten the play's homicidal overtones. Edmond O'Brien contributes a minor tour de force as the slick, unscrupulous and up perfect The Man, Laraine Day measures up to all demands as the tricky and vindictive Marian, and Julie London also scores as the alluring Corey alias Frances. Briefly, "The Third Voice" speaks with box-office clarity and authority.

Points of Appeal.—Gripping and fascinating story, powerful portrayal by Edmond O'Brien,

sure wor[illegible]'s angle, colourful backgrounds, showmanl[illegible] finale and CinemaScope.

Hound Dog Man

Twentiet[illegible]entury-Fox. American (U). Cinema-Scope. p[illegible]ographed in Eastman Color. Directed by Don [illegible]gel. Featuring Fabian, Carol Lynley and Stu[illegible] Whitman. 7,812 feet. Release April 4, 1960

COMI[illegible]Y melodrama, photographed in Cine-maScop[illegible]d Eastman Color. Suggested by Fred Gipson'[illegible]ovel, it's about a backwoods girl chaser whose in[illegible]ence on a farmer's sons leads to lively, if easily [illegible]redictable, complications. Fabian, the up and [illegible]ming crooner, juvenile Dennis Holmes, some t[illegible]ted teenagers and, of course, an in-evitable [illegible]ooch see that wholesome romance, healthy [illegible]ughs and hearty action stem from un-inhibited [illegible]tory roots, planted in picturesque soil. Good in[illegible]ustrial and family hall fare.

Story.—Blackie Scantling, a fun-loving, roving rake, c[illegible]s at a remote farm owned by Aaron and Co[illegible] McKinney. Cora doesn't approve of Blackie, known as a hound dog man because he refuses [illegible] settle down, but the McKinneys' sons, Clint, 1[illegible] years old, and Spud, eight, welcome the int[illegible]der. Blackie takes Clint and Spud on a hunting trip, but spies Dony Waller, a pretty girl, and, much to the boys' disgust, visits her home. Later, they bag a turkey, Blackie gives it to Dony and she invites the boys to dinner, but Blackie wrecks the joint. They return to the hunt, rescue Dave Wilson, a farmer who had broken his leg, and contact Doc Cole, the nearest medico. There are celebrations after Doc sets the leg and Blackie becomes involved with Susie Bell, a married woman. Her husband wants to shoot Blackie, but Aaron bravely intervenes. The boys then realise that their father, whom they had considered weak, is a hero. Spud keeps a puppy he had befriended and all ends well.

Production.—The picture eschews subtlety, but, despite its lack of sophistication, strikes a resounding moral note. Stuart Whitman scores as the barnyard Lothario, Blackie, Fabian acts naturally and handles the vocals effectively as Clint, Carol Lynley is a pert Dony, Dennis Holmes has the time of his life as Spud, and "veterans" Arthur O'Connell, Betty Field and Edgar Buchanan furnish stout support as Aaron, Cora and Doc. The hunting scenes are exhilarating, its dog interest is cunningly played down, and the fights and roistering add extra punch to its varied action.

Points of Appeal.—Disarmingly ingenuous tale, popular team, headed by teenagers'-delight Fabian, songs, impressive scenic qualities, CinemaScope, Eastman Color and U certificate.

The Rise and Fall of Legs Diamond

[illegible]-Pathe. American (A). Directed by Budd Bo[illegible]her. Featuring Ray Danton, Karen Steele an[illegible]aine Stewart. 9,048 feet. Release May 30, 1960

[illegible]VERFUL, if slightly protracted, prohibition p[illegible]l gangster melodrama. It concerns a mob-st[illegible]who becomes a big-shot by double-crossing w[illegible]n and rival racketeers, but finally over-r[illegible]es himself and dies through a shot of his o[illegible] medicine. The cast is hardly star-studded, h[illegible]the leading players look and act their parts [illegible] lively night club sequences, smoothly inter-p[illegible]ted into its lethal main action, stem the flow [illegible]lood. It should have no difficulty in keeping t[illegible]" ninepennies" on the edge of their seats. [illegible]od popular booking.

Story.—Legs Diamond, a slick guy, heads for [illegible] York and meets Alice, an attractive girl, [illegible] dancing school. He and Alice win a contest [illegible]d Legs uses Alice as an alibi when he robs a [illegible]veller's shop. He tries to dispose of the loot [illegible]thout a fence, but gets caught and goes "in-[illegible]le." On his release, Legs and Alice team up [illegible]an act, but he soon dumps her and really em-[illegible]rks on a life of crime. Later, aided by Eddie, his tubercular brother, he joins Arnold Roth-stein's notorious gang. Helped by Monica, Roth-stein's girl, Legs deposes Rothstein, abandons Monica and starts a protection racket. He becomes more and more arrogant and kids himself he is both bullet and police proof, but finally pays the full penalty for his villainy and conceit.

Production.—The picture hasn't "Al Capone's" stature or accoutrements, but is, nevertheless, quite holding in its orthodox way. Ray Danton makes a brash, utterly unscrupulous Legs, Karen Steele and Elaine Stewart register in contrast as Alice and Monica, and Robert Lowery convinces as Rothstein. Its supporting types, too, ring true. There is plenty of shooting, but the central character's girl friends are easy on the eyes and strengthen the romantic asides. Moreover, atmosphere is effective, and the tunes, including "It Had To Be You," are pleasantly nostalgic. And what a salutary ending!

Points of Appeal.—Intriguing and exciting tale, competent cast, sly feminine angle, colourful backgrounds, title and spectacular finale.

The Last Voyage

MGM. American (A). Metroscope. Photographed in Metrocolor. Directed by Andrew L. Stone. Featuring Robert Stack, Dorothy Malone and George Sanders. 8,207 feet. Release not fixed

MARITIME melodrama, presented in Metroscope and Metrocolor. America's reply to Britain's "A Night To Remember," it weaves its canvas from the behaviour and reactions of the officers, crew and passengers in an ageing luxury liner, stricken by fire miles from shore. The acting, direction and script lack the British epic's discipline, but first-class staging and photography atone. It should touch and thrill the "ninepennies." Good average booking.

Story.—A fire starts in the boiler room of the old luxury liner Claridon and the explosion wrecks, among other things, a cabin occupied by Cliff and Laurie Henderson, a devoted young couple, and Jill, their small daughter, and Laurie is trapped by a steel beam. Walsh, the second engineer, and his men fail to extinguish the blaze, but, although Robert Adams, the skipper, is promptly alerted, he puts his own reputation first, and delays giving the abandon ship order. Eventually, Adams has the lifeboats lowered, but by now the situation has become desperate for Laurie. Cliff, Walsh and Hank, a Negro, make frantic efforts to release Laurie and finally succeed. She and her rescuers swim safely through the swirling waters and, presumably, she and Cliff contact Jill. Meanwhile, Adams is fatally injured by a toppling funnel and, true to tradition, goes down with his ship.

Production.—The picture has many moving and exciting moments, but drags out Laurie's rescue to such lengths that the climax almost descends to serial level. George Sanders contributes a subtle study as the vacillating Adams, and Edmond O'Brien and Woody Strode impress as Walsh and Hank, but Dorothy Malone, Robert Stack and Tammy Marihugh overdo the sob stuff as Laurie, Cliff and Jill, and George Furness commentates, or rather drearily intones, as the first officer. Highly efficient technical presentation, heightened by wide screen and colour, is its real sheet anchor.

Points of Appeal.—Spectacular and poignant incidents, stars, title, Metroscope and Metrocolor.

Jackpot

Grand National. British (A). Featuring William Hartnell, Betty McDowall and Eddie Byrne. Produced by Maurice J. Wilson. Directed by Montgomery Tully. Screenplay by Montgomery Tully and Maurice J. Wilson. Director of Photography, James Harvey. Musical Director, Philip Martell. 6,419 feet. Release March 21, 1960

TAUT crime melodrama. It's about a deported hold-up man who returns to England for his share of ill-gotten gains, but kills a cop and eventually bites the dust. The play, competently acted and directed, effectively combs London's colourful and menacing underworld and hints at romance before the villain and a shyster gambler meet Nemesis in the Arsenal Stadium. Very good British "second."

Story.—Carl Stock, an undesirable alien, enters England illegally determined to collect loot from Sam Hare, crooked owner of the Jackpot Club. Sam ejects Carl, and Carl forces Lenny, ex-safe cracker cafe proprietor, to help him raid Sam's office. Carl makes a big haul and grabs papers that incriminate Sam, but fatally shoots a police patrolman. Superintendent Frawley of the Yard is soon on the job, but, meanwhile, Carl intimidates his innocent wife, Kay, who no longer loves him. Sam's thugs also threaten her and Lenny, but finally Carl and Sam are cornered by the police in the Arsenal Stadium during a floodlit football match. They fight each other and fall to their deaths, thus saving the authorities and Kay further trouble.

Production.—The picture, slick crime fare, brings to fiction the realism and excitement of fact. William Hartnell looks and lives his part as the hawk-eyed Frawley. Betty McDowall wins sympathy as the frightened Kay. Eddie Byrne convinces as the double-crossing Sam, and George Mikell can't be faulted as the vicious Carl. Its supporting players, too, register. There is no dallying at the start, sentiment neatly punctuates violence, and the Arsenal Stadium climax is both salutary and showmanlike.

Points of Appeal.—Tightly woven tale, eager and resourceful team, slight woman's angle, penultimate suspense, realistic staging and quota ticket.

Gunfire at Indian Gap

Eros. American (U). Naturama. Directed by Joe Kane. Featuring Vera Ralston, Anthony George and George Macready. 5,968 feet. Release not fixed

ALFRESCO "thick ear," presented in Naturama. It hinges on romance between a handsome Mexican, unwilling tool of bandits, and an attractive young woman assistant at a coach "whistle stop." The types are labelled and the path they follow is familiar, but quick shooting and hearty fisticuffs, staged against impressive scenery, prevent undue flagging. Usable "second."

Story.—Juan Morales, a young Mexican, loses his horse in an accident and seeks shelter at a remote stage coach station. The other temporary residents are Scully and Loder, bandits, and Pike, known as Jefferson, their secret leader. The sheriff is after the thugs and Jefferson blackmails Juan into carrying loot to a mountain pass. Cheel, comely assistant at the station, falls for Juan and he for her, but she is deeply shocked on finding stolen money in his possession. In the final showdown, the crooks are conveniently eliminated, and both the sheriff and Cheel accept Juan's story.

Production.—The picture lacks finesse, but its male characters are fast on the draw and handy with their fists. Anthony George is a manly and likeable Juan, Vera Ralston, although no chicken, has her moments as Cheel, and old-timers George Macready and Barry Kelley do their stuff as Jefferson and the sheriff. Its fights and gunplay are neatly interleaved by pleasing sentiment, flavoured to feminine taste, while Naturama enhances its authentic backgrounds.

Points of Appeal.—Virile and compact tale, above average cast, spectacular climax, handy footage, Naturama and U certificate.

Blood and Steel

Twentieth Century-Fox. American (A). CinemaScope. Directed by Bernard L. Kowalski. Featuring John Lupton, Ziva Rodann and Brett Halsey. 6,177 feet. Release May 9, 1960

WORLD WAR II melodrama, unfolded on the Pacific front and presented in CinemaScope. It tells how an American officer and three men carry out an important survey in face of fierce Jap opposition. The jungle backgrounds are realistic, but all the characters are taken from stock and there is neither romance nor comedy to appease the populars. Definitely a dreary, repetitious citation. Doubtful booking.

Story.—One dark night, Dave, a lieutenant, and his three companions, Jim, George and Cip, land on a Jap-held island determined to find out

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Showmanship

by FRANK HAZELL

ONE OF THE features of this section has been the selection at intervals of outstanding cinema posters.

Originally there was a citation each month for the best poster, but restricting the choice over a set period produced many anomalies—some months there were several outstanding posters, while other months there were no posters of particular merit.

The past month is one in which a number of fine posters have appeared, each with a different emphasis, but having top appeal to the public at which it is aimed.

I do not think there is a film poster that can have universal appeal.

"The Battle of the Sexes" has concentrated on the modern "cartoon" illustration and, as Peter Sellers has appeal to the sophisticated audience as well as the popular, this attracts both sections.

"The Bramble Bush" has a simple but well-designed double crown and a quad that has fire and appeal on the more sensuous level.

Again the right balance has been struck, the teaser d/c is a simple and straightforward message, and the fine line drawing would attract the discerning cinemagoers. The quad, whilst not divorcing this section, has the wider and more earthy appeal of the "X" certificate.

Another Warner-Pathe production is "Moment of Danger"—here the illustrations portray with the minimum of effort the essence of the film and its stars. Top class art work.

Both posters are finely produced, and, in fact, illustrate a general trend I have noticed with the Warner-Pathe production of posters that break away from the accepted pattern.

Another poster worthy of mention is "The Story on Page One" (20th-Fox)—the couple embracing have been illustrated in simple colour areas.

Again the fine line and balance makes it something to look at twice. Posters like these have selling power as well as providing film information.

NEW MEMBERS

K. Milborrow, Odeon, South Norwood.
J. Hindle, Essoldo, Blackburn.
J. R. Thompson, Odeon, Bromley.

SEALS OF MERIT

K. Porter (third), Regal, Bicester. (Life Member No. 258.)
D. E. Jones (third), Odeon, Port Talbot. (Life Member No. 218.)
A. Gray (sixth), Ritz, Chatham. (Life Member No. 126.)
N. Scott-Buccleuch (eighth), Lonsdale, Carlisle. (Life Member No. 18.)

THE COMPANY OF SHOWMEN

Newlyweds see 'The Bridal Path'

PATRONS of the Odeon, Blackburn, stared when the Wedding March struck up and 11 couples entered in procession.

This was the send off arranged by **Walter Aspden** for "The Bridal Path." Invitations had been sent out to 10 pairs of newlyweds, and a couple who recently celebrated their golden wedding. Before seeing the film, the couples took part in a ceremony in the cinema cafe and each bride was presented with a lucky horseshoe, and each bridegroom a red carnation. The idea gained good press coverage and provided that little extra something in cinema presentation.

Brenton Symmons, Odeon, Harrogate, had the right approach to a newspaper feature on his Children's Club. The emphasis was in the hope that the youngsters attending would form the nucleus of future adult audiences: the realisation that these youngsters were already coming to terms with television, which their parents had yet to do; learning of useful things from Road Saf... Curb Drill, to respect for the National Anth...

Another idea that is imparted to the child ... is thoughtfulness for others. Here the paper m... particular reference to the fine collection youngsters made for the Old Folk at Christ...

There was also mention of School Shows, w... the special weekday morning performances films dealing with the classics, on exploration ... other arts, such as the ballet.

This is the kind of general propaganda t... can do a great deal of good.

B. Gilchrist, Gaumont, Carlisle, got his cam... paign for "Upstairs and Downstairs" off to ... fine start with the story's serialisation in the main local paper. Fan portraits were distributed v... newsagents and the theatre, and a full compos... page attractively laid out, added to further pres... appeal.

Fine coverage

The "Look at Life" series is gaining some fine coverage and **S. Robdrup,** Gaumont, Darlington had an outstanding theatre display for "Cer... monial Soldier." This was provided by the Arm... recruiting office and concentrated mainly on ... Scots Guards.

Over 300 entries were received in a paintin... contest organised by **R. E. Horseley,** Pal... Gateshead, and his local paper for "Gunfight ... The editorial on this was quite outstanding an...

Poster for "The Battle of the Sexes," British Lion—Bryanston, has appeal for the sophisticated audience as well as the popular. Warner-Pathe's poster for "The Bramble Bush" has fire and appeal on a more sensuous level

the edit[illegible]ates that this was the most successful con[illegible]he paper has ever organised.

Anot[illegible] cinema art exhibition was mounted by **D.** [illegible]l at the Gaumont, North Shields. Mainly [illegible]mposed of "abstract" and "non-figurativ[illegible]art," doodles to the uninitiated, it gained [illegible]e good press and also brought from the cur[illegible] of the Art Gallery some comments on its [illegible]anced appeal. The town council has also be[illegible] made to comment that the town can certainl[illegible]onsider the possibility of a civic art gallery [illegible] a more positive manner.

More [illegible]utstanding press for the activities of the ch[illegible]en's club was gained by **E. Williams,** Gaumo[illegible] Wallsend, for the Road Safety quiz the th[illegible]re organised in conjunction with the police [illegible]d Safety Committee. The contest was run ar[illegible]ng the town's schools, and with the cinema[illegible] participation again emphasises the civic duties [illegible] such an important movement.

All [illegible] usual gimmicks were used by **John Clark,** Majestic, Leeds, for "The Night We Droppe[illegible]a Clanger."

A good foyer display in which a replica of the guard [illegible]om was made by T. M. Jennison, the assist[illegible] manager, and the tie-up with Yorkshire [illegible] Producers was the largest the theatre has ye[illegible]achieved.

Opening night was given over to the Royal Air Force Association.

It was back to the good old days at the Savoy, Worksop, with prices of admission the same as they were when the cinema first opened—50 years ago 2d. for adults and 1d. for children. This time, however, it was a farewell gesture, marking as it did the closing of the cinema which for a half-century had provided entertainment and relaxation.

For the final three performances the old name was used—"The Victoria Palace"—and one more landmark in cinema was passed in a link with its more prosperous past. **H. E. Simpson** saw that the final flourish had all the ingredients of the heyday of cinema, street parades, civic guests, and the most pathetic comment . . . hundreds turned away.

Silver Jubilee

S **Sanders,** Gaumont, Yeovil, gained good pre[illegible] for the special 25th Anniversary night he arr[illegible]ged to mark the theatre's Silver Jubilee. T[illegible] Mayor attended with other civic guests, to p[illegible]m the cake cutting ceremony, and members o[illegible] staff were presented with long service a[illegible]s. Arthur Richards, the chief projectionist, h[illegible] been at the theatre since it opened.

[illegible] **J. Watts,** Odeon, Salisbury, has not taken [illegible]ll in admissions sitting down, for, in con[illegible]on with his local paper, a search was made f[illegible]e "stay-aways." Those who had not attenc[illegible]he cinema for years were asked to write to [illegible]heatre giving the last film they saw and [illegible]hey had ceased to come.

[illegible]hose chosen were to be the theatre's guests [illegible]" North West Frontier." The follow up press [illegible]the selected guests gave another boost to the [illegible]-to-cinema drive.

[illegible]. **E. Gordon,** Odeon, Llanelly, had a variety [illegible]street stunts for "Upstairs and Downstairs." [illegible]harassed father carrying baby around town, [illegible]placarded bubble car with an attractive [illegible]home help" a passenger, a sign post with film [illegible]le on the cross bars, and at the theatre, per[illegible]aps the best stunt of all: The first floor lounge [illegible]as reserved for fathers, for while mothers sat [illegible]n the circle enjoying the film, the baby was being [illegible]ared for by dad. Nappy-service, tea, biscuits [illegible]nd a trained nurse were ready for action. Seats for the mothers were free and again the back to [illegible]inema drive used the obvious approach of getting them in first, even if the box-office showed no [illegible]eturns.

The Showman also commends...

Figures in parentheses indicate number of credits

AMERENA, P. C., Odeon, Ramsgate: The Five Pennies, Blue Jeans (2). **Alexander, J.,** Gaumont, Wolverhampton: Children's club. **Allen, D. E.,** Odeon, Coventry: The Night We Dropped a Clanger. **Affolter, L.,** Odeon, Crewe: S.O.S. Pacific. **Adams, H. W.,** Odeon, Godalming: S.O.S. Pacific. **Alexander, R.,** Odeon, Bilston: The Boy and the Bridge, Sabu and the Magic Ring, Christmas activities, The Diary of Anne Frank, Holiday for Lovers, Don't Give Up the Ship (6). **Allan, S. G.,** Roxy, Glasgow: S.O.S. Pacific, Christmas activities (2). **Allgood, J. V.,** Empire, Mansfield: Top Rank records. **Anderton, R.,** A/M, Gaumont, Chester: The Night We Dropped a Clanger. **Ackroyd, R.,** Gaumont, Plymouth: North West Frontier. **Archer, P.,** A/M, Gaumont, Stoke-on-Trent: Top Rank records. **Andrews, K.,** Odeon, Kingswood: Personal appearance.

BEACHAM, V., Odeon, Herne Bay: The Mouse That Roared. **Butler, B. H.,** A/M, Astoria, Brixton: The House of the Seven Hawks, That Kind of Woman, The Five Pennies (3). **Brissenden, F. E.,** Gaumont, Dover: Five Gates to Hell, Christmas activities (2). **Bignell, A. W.,** Odeon, Redhill: Christmas activities. **Browne, P. G.,** Odeon, Harlesden: Follow a Star. **Benson, G. B.,** Gaumont, Alloa: Blue Jeans. **Beven, J. N.,** Pavilion, Hackney: The Five Pennies. **Baxter, F.,** Picture House, Leicester: Christmas activities, stage show (2). **Blease, G. B.,** Odeon, Bolton: Killers of Kilimanjaro. **Bint, B.,** Odeon, Sale: I'm All Right Jack. **Baker, R. C.,** Odeon, Hanley: The Wonderful Country, Swan Lake (2). **Brown, L. J.,** Rex, Leytonstone: Theatre publicity. **Bigny, E. C.,** ABC, Warrington: Children's club. **Bennett, G. E.,** Gaumont, Burslem: Christmas activities. **Birse, H. C.,** New Victoria, Edinburgh: Christmas activities, North West Frontier. **Bedford, H.,** Gaumont, Derby: North West Frontier.

COLLINS, C. J., A/M, Gaumont, Streatham: Five Gates to Hell. **Carroll, J. S.,** A/M, Odeon, Wembley: Follow a Star, Christmas activities, The Five Pennies (3). **Carter, A. R.,** Odeon, Guernsey: Children's club, Follow a Star (2). **Crawley, V. A. H.,** Odeon, Sevenoaks: That Kind of Woman, The Devil's Disciple (2). **Clarke, D.,** Gaumont, Stoke-on-Trent: The Invisible Boy, King of the Wild Stallions, Top Rank records, My Uncle, The Mysterians, Look at Life (6). **Crook, T. W.,** Casino, Fairfield: S.O.S. Pacific, public relations (2). **Crawshaw, R.,** Odeon, Taunton: 1001 Arabian Nights. **Cranfield, G. W.,** Odeon, Oldham: The Night We Dropped a Clanger. **Court, H. J.,** Gaumont, Portsmouth: The Horse Soldiers, The Five Pennies (2). **Cockburn, R. C.,** Odeon, Skipton: Holiday for Lovers. **Crisp, A. G.,** Odeon, Southend: The Five Pennies, The Horse Soldiers (2). **Claxton, L. K.,** Odeon, Park Royal: Follow a Star, They Came to Cordura, High Society, The Five Pennies (4). **Carter, E. C.,** Gaumont, Dagenham: The Five Pennies, Follow a Star (2). **Chantrey, G. M.,** Odeon, Glasgow: Personal appearance.

DOWNES, R. H., Gaumont, Birkenhead: Third Man on the Mountain. **Dickinson, J. F. C.,** Odeon, Rochdale: Killers of Kilimanjaro. **Deacon, V. H.,** Gaumont, Coventry: Christmas activities, children's club, personal appearance (3). **Dilks, G.,** A/M, Gaumont, Leicester: The Blue Angel. **Dawson, A. E.,** Odeon, Darlington: Personal appearance.

ELCOCK, G. P., Odeon, Deal: Follow A Star, S.O.S. Pacific, Don't Give Up the Ship (3).

FELTON, R. J., Odeon, Wolverhampton: The Duke Wore Jeans, Christmas activities, The Devil's Disciple (3). **Franklin, P. G.,** Ritz, Barnsley: Public relations. **Freedman, L.,** Odeon, Perry Barr: S.O.S. Pacific, My Uncle (2). **Fricker, C. H.,** Empire, Aldershot: The Five Pennies. **Fletcher, K. C.,** Odeon, Horsham: The Diary of Anne Frank.

GOWER, J. E., A/M, Gaumont, Wolverhampton: The Wonderful Country. **Girdler, R. C.,** Odeon, Uxbridge: Christmas activities, The Five Pennies, The Bridal Path (3). **Goldthorpe, B.,** Odeon, Stockton: Personal appearance. **Greaves, W. L.,** Gaumont, Dudley: The Wonderful Country. **Green, J. A.,** West End, Birmingham: Follow a Star, Christmas activities (2). **Gent, H.,** Hippodrome, Liverpool: North West Frontier. **Gorden, R. E.,** Odeon, Llanelly: Ferry to Hong Kong. **Green, G. J.,** Odeon, Chorley: Upstairs and Downstairs. **Graham, T. C.,** Odeon, Woolwich: The Five Pennies.

HUMPHRYES, W., Odeon, Sittingbourne: North West Frontier. **Hole-Gale, J. D.,** Odeon, Leeds: Personal appearance. **Hornblow, B. V.,** Rex, Consett: The Ugly Duckling. **Hurry, E. C.,** Regal, Edmonton: Public relations, Follow a Star (2). **Hainge, E. D.,** Odeon, Birmingham: North West Frontier, Follow a Star (2). **Hardy, B. C.,** Odeon, Derby: The Night We Dropped a Clanger, Third Man on the Mountain (2). **Hurt, G. W.,** Gaumont, Finchley: Follow a Star. **Harvey, I. B.,** A/M, Gaumont, Finchley: They Came to Cordura. **Hunter, C.,** Odeon, Warrington: North West Frontier. **Hobart, S.,** Odeon, East Dulwich: The Five Pennies. **Henderson, W.,** Gaumont, Ashton-under-Lyne: Darby O'Gill and the Little People, Don't Give Up the Ship (2).

INGLEDEW, A. G., Odeon, Finchley: Christmas Activities.

JONES, R., Odeon, Bury: S.O.S. Pacific. **Jones, N. L.,** Odeon, Birmingham: Top Rank records, North West Frontier (2).

KERSHAW, L. J., Troxy, Stepney: Children's club, Christmas activities, Follow a Star (3).

LLOYD, K. B., Odeon, Southport: North West Frontier. **Longley, J. N.,** Empress, Sutton Coldfield: Last Train from Gun Hill, Serious Charge (2). **Lake, J. E.,** Savoy, Luton: Deadline Midnight, The Young Have No Time (2). **Lamb, W. S.,** Tivoli, Glasgow: Public relations, S.O.S. Pacific, Upstairs and Downstairs, My Uncle (4). **Learmonth, W.,** Gaumont, Perth: Public relations, Theatre publicity (2). **Laidlaw, B. H.,** Gaumont, Kirkcaldy: Upstairs and Downstairs, Theatre publicity, Public relations (3). **Lane, R. W.,** Odeon, Folkestone: The Horse Soldiers, Follow a Star, That Kind of Woman, S.O.S. Pacific (4). **Lockyer, G.,** Odeon, Stafford: Look at Life, I Want to Live (2). **Lester, R.,** Odeon, Leigh: North West Frontier. **Lowe, D. P.,** Gaumont, Ipswich: Cinderella.

MELLOR, T. H., A/M, Odeon, Perry Barr: Killers of Kilimanjaro. **Martin, J.,** Odeon, Gillingham: North West Frontier. **Moneypenny, L. A. L.,** Odeon, Jersey: Follow A Star, They Came to Cordura (2) **McIver, R. C.,** Odeon, Ashford: Killers of Kilimanjaro, The Devil's Disciple, The Duke Wore Jeans (3). **Merrill, J. A.,** Empress, Tuebrook: Theatre publicity. **Murray, W. S.,** Gaumont, Anfield: I'm All Right Jack, The Night We Dropped a Clanger, The Tommy Steele Story, children's club (4).

NEWTON, F., Gaumont, Cardiff: Follow a Star. **Norrie, M. N.,** Odeon, Andover: Public relations, Christmas activities, S.O.S. Pacific, Pathe Pictorial (4).

PARNHAM, S. E., Odeon, Blackheath: Last Train from Gun Hill, Drum Beat, The Boy and the Bridge (3). **Pass, D. H.,** Odeon, Dudley: Public relations, North West Frontier (2). **Page, L.,** Odeon, Leicester: S.O.S. Pacific, North West Frontier, Personal Appearance (3). **Putsman, L.,** Gaumont, Birmingham: The Night We Dropped a Clanger, The Wonderful Country, Theatre publicity, The Third Man on the Mountain, That Kind of Woman (5). **Payne, J. D.,** Gaumont, Holloway: Follow a Star. **Perkins, S. E.,** Regal, Farnham: North by Northwest, The Big Circus, Henry V, The Devil's Disciple (4).

RUDD, R., Pavilion, Scunthorpe: Third Man on the Mountain.

STOTEN, R., Walpole, Ealing: Third Man on the Mountain, Five Gates to Hell, 1,001 Arabian Nights, The Navy Lark (4). **Skellon, P. E.,** Odeon, Spalding: Upstairs and Downstairs, Doctor in the House (2). **Scardifield, J. A.,** Odeon, Dover: S.O.S. Pacific, Follow a Star, The Horse Soldiers, That Kind of Woman (4). **Saunders, J.,** Odeon, Manchester: North West Frontier. **Sherwood, W.,** Hippodrome, Colchester: The Boy and the Bridge. **Silander, H.,** Gaumont, Reading: The Night We Dropped a Clanger. **Sones, S. R.,** Gaumont, Walsall: North West Frontier. **Short, T. D.,** Rialto, Southampton: Don't Give Up The Ship. **Salter, J.,** Gaumont, Rosehill: Five Gates to Hell. **Seals, E. S.,** Odeon, Woking: 1,001 Arabian Nights, Christmas Activities (2).

THURMAN, F. O., Mechanics, Nottingham: The Night We Dropped a Clanger. **Taylor, E. M.,** Odeon, Hinckley: The Night We Dropped a Clanger, Blind Date, Top Rank records, Christmas activities (4). **Thomas, B. R.,** A/M., Odeon, Reading: Follow a Star. **Thornton, A. F.,** Odeon, Burton: Christmas activities. **Tull, W. J.,** Odeon, Lewes: North West Frontier. **Trezise, M.,** Gaumont, Stroud: North West Frontier. **Thomas, D. A.,** A/M., Regent, Brighton: Third Man on the Mountain.

WATTS, C. K., Odeon, Torquay: North West Frontier.

ZAIDNER, M., Regent, Stamford Hill: Follow a Star.

KINE.-MGM £600 SHOWMANSHIP CONTEST

First composite for 104 years

QUITE A FEAT was achieved by manager **J. F. C. Dickenson** when he exploited, "Ask Any Girl," at the Odeon, Rochdale.

He secured a composite page in the *Rochdale Observer* which he claims is the first composite to appear in this paper during its 104 years of publication.

A total of 50 inches of editorial was given to theatre, film and playdate.

Other items included the music plugged over the non-sync prior to playweek, several window presentations linked with national tie-ups, the distribution of 1,000 throwaways, and a Lancome perfume spray in the vestibule from which patrons could sample famous perfumes.

A foyer competition offered promoted nylons as prizes. Box-office cards and fan postcards were circulated around the town. Weekly newssheets were used on the bulletin board along with a personal letter plugging playdate. Teaser advertisements were placed in the classified pages of the *Rochdale Observer*.

Manager **Brian Bint,** asked any girl to see the New Year in alone, watching "Ask Any Girl," at the Odeon, Sale.

This challenge was publicised by slides, announcements in the theatre and via editorial in the press. This resulted in a dancer from a local cabaret accepting the challenge and produced handsome press coverage.

JANUARY AWARDS

FIRST PRIZE (engraved Silver Lion and £10): C. W. Roberts, Odeon, Wrexham. "Ask Any Girl."

SECOND PRIZE (engraved Bronze Lion): L. M. Affolter, Odeon, Crewe. "It Started With a Kiss."

HIGHLY COMMENDED (certificates): J. F. C. Dickinson, Odeon, Rochdale ("It Started With a Kiss"). G. W. Cranfield, Odeon, Oldham ("The World, The Flesh And The Devil"). H. Murray, Gaumont, Sheffield ("North by Northwest").

Shorthand

A front-of-house presentation incorporated a message in shorthand which made a good talking point.

Personal letters were sent to newcomers to Sale during the year with a message of goodwill for the future.

An "Ask Any Girl" dance was featured nightly at the Locarno Ballroom plus the music heard in the film. The trailer was presented each evening with a personal plug from the stage.

Hanging cards were distributed to clubs, hotels, laundries, etc. Specially prepared throwaways were circulated throughout several factories. MGM heralds were also used extensively. Bookmarks were used in local libraries and bookshops. Tie-up cards were placed in numerous shop windows.

S. Hobart decorated the front of the Odeon, East Dulwich, with cut-outs for "It Started with a Kiss."

Humorous catchlines were also included. Many expertly worded art cards were used for window presentations. Appropriate tie-in copy decorated the theatre paybox and sales counter which made for good advance plugging.

A competition invited girls to place their lip imprint on to cards supplied and submit it for the "Kiss Contest." The girls considered having the perfect kiss received a presentation box of chocolates.

Publicity badges

Usherettes wore publicity badges worded, "Just to remind you—it Started with a Kiss . . . Sunday Next." Editorial was achieved in the press.

Several ideas were used by assistant manager **P. Roberts** in his exploitation for "It Started with a Kiss," at the Odeon, Uxbridge.

A special quad, headed "How to make a man say 'Yes'" was placed on the front-of-house and its contents were compiled in a humorous manner.

During the week prior to playdate a tape recorder was used to plug the music from the film.

Teaser cards were used extensively around town placed in want-advertisement boards. Lip imprints figured prominently in advance theatre displays. Teasers were placed on the mirrors in the powder rooms. The film was plugged by display and verbal publicity in the American and Royal Air Force camps.

Letters were sent to recently engaged and married couples with editorial appearing in the local press.

Street stunts were put into operation by assistant manager **D. P. Carey,** for the screening of "It Started With a Kiss" at the Odeon, Portsmouth.

Shopping areas

The first of these entailed a sandwichboard man who walked through crowded shopping areas with credits prominently displayed.

Secondly, a PA van toured a wider area, including new residential districts.

Throwaways, printed locally, were given away via shops and newspaper deliveries.

During the week prior to playdate special announcements plugging the film were made nightly from the stage.

Overprinted serviettes were used by several restaurants and cafes.

Tie-up cards were installed in shops.

Advance editorial in the *Evening News*, and tastefully compiled foyer presentations completed the campaign.

The highlight of the campaign for "The Naked Maja," when it played at the Hippodrome, Colchester, was prepared by assistant manager **R. A. Baker.**

This consisted of a bannered lorry which featured two dummies representing the artist Goya painting "The Naked Maja." The overall effect was very striking and must have created interest in the playdate when it toured the town during peak periods.

Throwaways were distributed via newsvendors, cafes, etc. Editorial appeared in the *Colchester Gazette*. Several good windows were secured for the display of the tie-up cards which were appropriately tied-in with merchandise.

Senior members of the Colchester Art School were invited to the opening night, resulting in good word-of-mouth publicity among the students.

Another assistant manager with ideas is **I. B. Harvey** of the Gaumont, Finchley, who exploited "The House of the Seven Hawks."

A catchy slogan was used for slips fixed to the entrance steps to the theatre.

Using his own bubble car, which was effectively decorated with credit materials, he drove around the town publicising theatre and playdate.

Double crown posters were used at news-stands sited in busy thoroughfares. Compelling art cards were placed in specially selected sites.

Five window tie-ups, linked with Pretty Polly nylons, were arranged by **K. Smith,** manager of the New Cinerama, Glasgow, in his exploitation for "Ask Any Girl."

A novel stunt, featured a parrot in a cage which was the centre piece of a foyer display.

Patrons were invited to get Polly to say "Pretty Polly." Winners were presented with nylons on the theatre stage.

For the screening of "The World, The Flesh And The Devil" at the Gaumont, Darlington, manager **S. Robdrup** arranged a gala opening.

This performance was attended by the Mayor and Mayoress and other civic dignitaries.

A specially constructed double-sided decorated trolley, was wheeled around town during peak periods resulting in good word-of-mouth publicity.

Streamers were used on the theatre entrance steps. Throwaways were distributed by news agents, hairdressers, clubs and factories.

More Credits

"Count Your Blessings."—Victor Sims, Central, Kidderminster.

"For The First Time."—G. A. Watson, Gaumont, Guernsey; D. Simpson, A/M, Savoy, Southshields.

"Ask Any Girl."—G. Crane, Odeon, Norwich; G. R. Alcock, Odeon, Deal; J. A. Scardifield, Odeon, Dover; A. C. Weller, Odeon, Chelmsford; A. Thomson, Odeon, Rutherglen; G. M. Chantry, Odeon, Glasgow; J. Sannairs, Odeon, Manchester.

"The World, The Flesh And The Devil."—A. A. Webb, Odeon, Peckham; F. W. Slater, Gaumont, Rosehill; P. E. Ralph, Gaumont, Richmond.

"House Of The Seven Hawks."—R. W. Lane, Odeon, Folkestone; J. A. Scardifield, Odeon, Dover.

"North By Northwest."—E. C. Hurry, Regal, Edmonton; G. P. Alcock, Odeon, Deal; L. J. Kershaw, Troxy, Stepney.

"The Scapegoat."—K. Pickering, Whitehall, Rochdale; D. J. Macleod, Olympia, Bridgeton.

"Seven Brides For Seven Brothers."—W. H. J. A/M, Prince of Wales, Harrow Road, N.W.

"The Naked Maja."—F. W. Salter, Gaumont, Fulhill.

"Gigi."—A. G. Glover, Astra, RAFCC, Cologne.

"The Mating Game."—D. Vann-Poos, A/M, [illegible] Southampton.

Top Rank tie-in with Rank Screen Services

TOP RANK'S new Bert Weedon disc, *JA* [illegible] 300 —"Big Beat Boogie" is featured in a powerful advertising campaign directed towards the nation's teenagers and arranged by Top Rank and Rank Screen Services.

The first of Rank Screen Services' new [illegible] tising magazine films, produced under the general title "Top Rank Magazine," will be [illegible] led "Big Beat Boogie."

The film (a two-minute colour production featuring two nationally known products will contain two minutes of choreography by the "Cool for Cats" dance group, accompanied by Bert's "Big Beat Boogie" on the soundtrack.

The film will be released on the Rank theatre circuit on March 20, appearing for one week in each of the 452 cinemas over a period of six weeks.

A special pictorial sleeve, including a portrait of Bert, has been provided for the record

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Duties will include the co-ordination of newsreel shooting, in co-operation with the regional Film Officers, and the writing and speaking of commentaries for the Unit's fortnightly newsmagazine "Federal Spotlight."

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Application forms and further details from the Secretary (R), Rhodesia House, 429 Strand, London, W.C.2. Closing date 4th April, 1960.

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PROJECTIONIST desires position, preview. — "L," 329 Camden Road, N.7.

YOUNG MAN, 29, technical education, experience in all branches of the industry seeks progressive position. Q., Box 591, Kinematograph Weekly.

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SALE HEWITTIC RECTIFIER, 3P 400, 80-100V, 95 amps, perfect, £45. WANTED: A HUNDRED OR TWO L.I. carbons 12-8s. R., Box 592, Kinematograph Weekly.

CASH BOX, attractive, sound construction, wooden floor. £12 10s. Plaza Cinema, Rugeley.

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WANTED: Pair 7½in. lens. Large aperture. Cinema, Blandford, Dorset.

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NEWS ABOUT ADMISSIONS

—continued from page 3

estimated to have been only slightly lower than in 1958 when the figure was £10,500.

As there were about 11 per cent. fewer cinemas open at the beginning of this year compared with the beginning of 1959, it is estimated that currently the average rate of admission per cinema is four per cent. lower than a year before.

The review states that this conclusion is supported from evidence given by the sample of cinemas from which information for the second half of last year was obtained. The four per cent. decline appeared to be common to all size groups with the exception of cinemas with a seating capacity of 1,001-1,500. In that case the decline could, the review adds, be as high as eight per cent.

Overseas earning of British films meant a £5 million gain to the UK last year, £100,000 less than the previous year but still £400,000 more than in 1957 and £1 million greater than in 1956.

Overseas earnings

Gross overseas earnings in 1959 were made up of £900,000 receipts in respect of freight, print and material costs — an increase of £200,000 on 1958 —and £4,100,000 receipts in respect of rents, royalties and sales of rights in films—a decrease of £300,000 on 1958.

Dollar receipts, nearly £1,200,000, were over £100,000 (11 per cent.) higher than the previous year and receipts from OEEC countries—£2,200,000—were slightly lower than the 1958 level. Sterling area receipts fell more sharply by nine per cent. to £1,100,000 and in Latin America the drop was about a fifth.

Sums paid from blocked sterling accounts held in the UK under the now-terminated Anglo-American Film Agreement for the production of films qualifying as British quota or for the acquisition of rights in British films are shown separately. Total payments in blocked sterling, at less than £2,200,000, were almost £500,000 lower than in 1958.

Figures given by the Board of Trade include the earnings of British films made primarily for the cinema but sold abroad to TV interests. No earnings of films specifically made for TV are included.

The figures do not represent the total turnover overseas in respect of the exhibition of British films—they show only the actual currency gain to the UK.

Attendances up in January

AVERAGE weekly attendances rose by 1,400,000 during January and gross box-office takings jumped by £230,000.

Board of Trade figures put the average weekly admissions for January at 10,900,000, compared with 9,500,000 the previous month, and box-office takings at a weekly average of £1,330,000 against December's £1,100,000.

In January last year the weekly average for admissions was 12,500,000. For box-office takings it was £1,440,000.

Entertainments tax paid in January this year amounted to £610,000, compared with £440,000 in December and £550,000 in November.

Rank's Royal carpet

TO MARK the Royal Command Film Performance on March 28, the GB-Kalee Division of Rank Precision Industries Ltd. is equipping the main foyers and staircases of the Odeon Theatre, Leicester Square, with a super quality Wilton version of the "Mandala" carpet which won the 1959 "Design of the Year" award given by the Council of Industrial Design.

REVIEWS

—continued from page 33

whether or not it is suitable for a U.S air base. They crawl into the brush, but a Japanese patrol snipes them and George is wounded. The others press on, but George manages to creep near the Japanese camp and spots a beautiful native girl, forced to wait on the officers. During subsequent skirmishing there are casualties, including the girl, but George, despite his handicap, destroys the enemy practically single-handed and vital information is obtained.

Production.—The picture is exceptionally well-photographed, but the camera magnifies flaws in the script. John Lupton, James Edwards, Brett Halsey and John Brinkley aren't bad as Dave, George, Jim and Cip, but Ziva Rodann is hopeless as the native girl. The Japanese soldiers, although played by Orientals, also appear phoney. The Japs can't see beyond their noses and their incredible shortsightedness robs intended highlights of thrills.

Points of Appeal.—Title and useful length.

TRADE SHOWS

LONDON

March 21 :

Mining Review (U). Data. Celluloid. 10.30 a.m.

Inside the Mafia (A). United Artists. London Pavilion. 10.45 a.m.

Summer of the Seventeenth Doll (A). United Artists. London Pavilion. 12 noon.

The Rookie. 20th Century-Fox. Century Theatre 10.30 a.m.

Sins of Youth (X). Gala. Madeleine Robinson Cinephone. 10.30 a.m.

March 22:

Five shorts (Pathe Pictorial Nos. 274, 275, 276 Hare Splitter; Mexicali Shmoes). Warner Pathe. Corner Theatre, 7, Soho Square 11 a.m.

Travelling Light (A). Gala. Cinephone. 10 a.m.

March 23 :

Women are Weak (Faibles Femmes) (A). Paramount. Mylene Demongeot. Own. 2.45 p.m.
Urge to Kill (A). Anglo Amalgamated. Patric Barr. Hammer. 10.30 a.m.

MANCHESTER

March 22:

The Jailbreakers (A). Roadracers (U). Anglo Amalgamated. Theatre Royal. 10.30 a.m.

March 23:

Vice Raid. United Artists. Theatre Royal. 10.45 a.m.

LATE EXTRAS (LONDON)

March 17:

Trouble With Eve. Butcher's. Celluloid. 10.45 a.m.

Ferry Load (featurette). New Realm. Celluloid. 9.45 a.m.

March 18:

Heller in Pink Tights (A). Paramount. Sophia Loren. Own Theatre. 10.45 a.m. and 2.45 p.m.

OVERSEAS EARNINGS (a) IN RESPECT OF THE PRODUCTION SALE OR RENTAL OF BRITISH (b) FILMS

£ thousand

Area (c)	1957			1958			1959		
	Direct distribution expenses (d)	Rents, royalties and sales of rights in films	Gross Earnings	Direct distribution expenses (d)	Rents, royalties and sales of rights in films	Gross Earnings	Direct distribution expenses (d)	Rents, royalties and sales of rights in films	Gross Earning
1. Dollar Area	83	1,131	1,214	88	982	1,070	129	1,064	1,193
2. Sterling Area	165	1,201	1,366	171	1,060	1,231	200	917	1,118
3. Non-Sterling OEEC countries	257	1,097	1,354	252	2,008	2,260	358	1,847	2,205
4. Non-Dollar Latin America	160	459	619	59	96	155	41	82	122
5. Other countries				90	255	345	130	191	321
Total overseas earnings	665	3,888	4,553	660	4,401	5,061	857	4,102	4,959
Receipts of blocked sterling (e)	154	2,200	2,354	149	2,489	2,638	220	1,958	2,178

(a) Largely currency remitted to the United Kingdom from overseas though some overseas earnings not actually transferred to the United Kingdom are included.

(b) Films registered or intended to be registered as "British" under Section 25 of the Cinematograph Films Act, 1938 (as amended). Other films and newsreels are not included.

(c) Areas from which currency was received, not the area in which it was earned.

(d) Amounts remitted to the United Kingdom in reimbursement of freight, print and material costs incurred by United Kingdom distributors.

(e) Sums paid from blocked sterling accounts held in the United Kingdom under the Anglo-American Film Agreement for the production of, or acquisition of rights in, British films.

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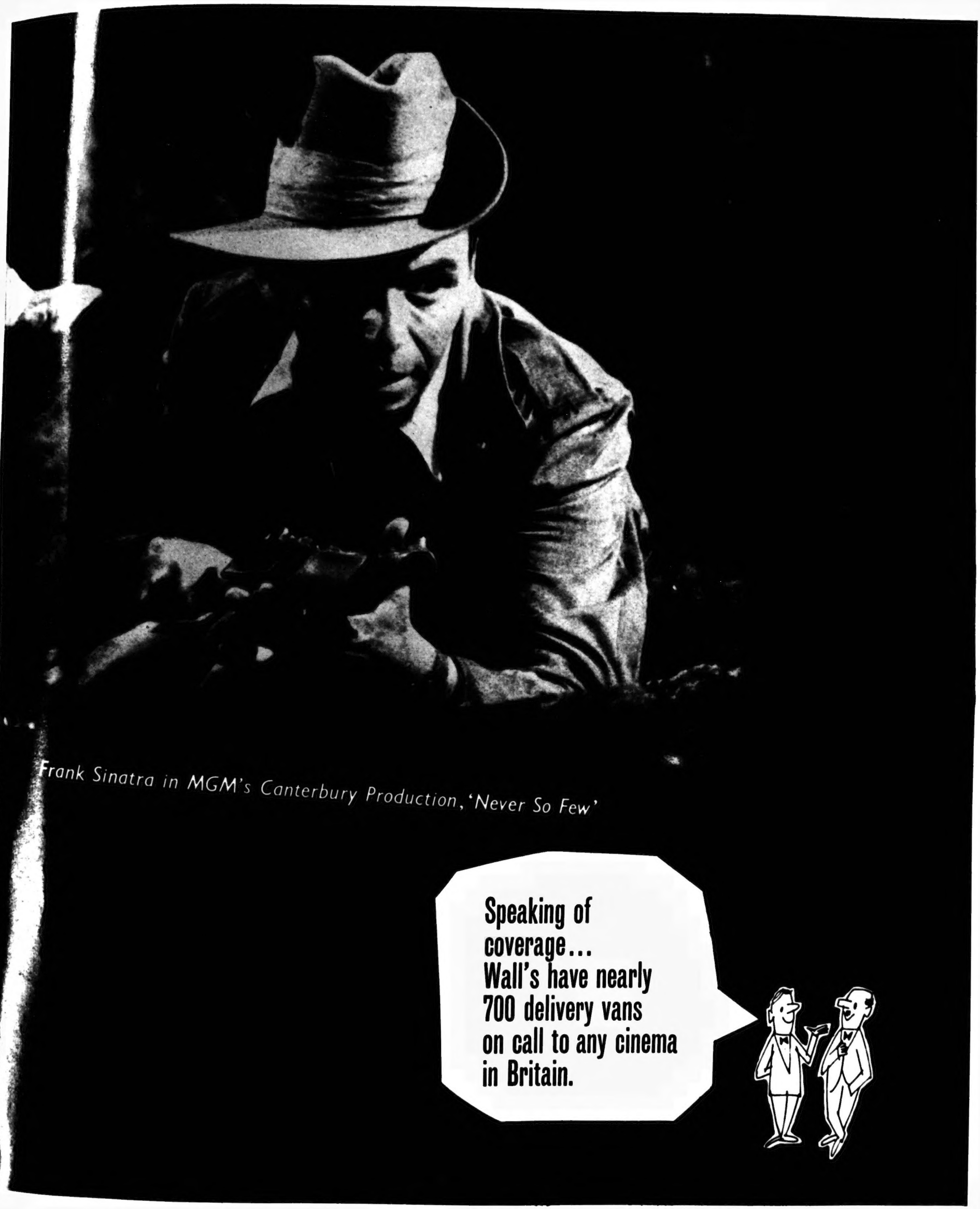

Frank Sinatra in MGM's Canterbury Production, 'Never So Few'

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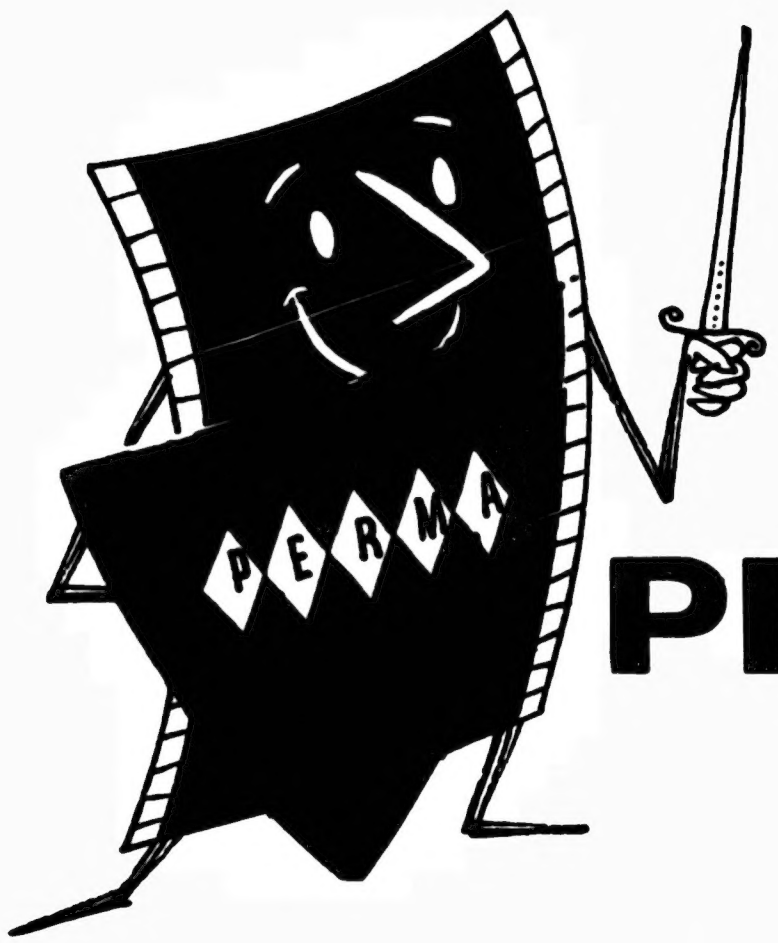

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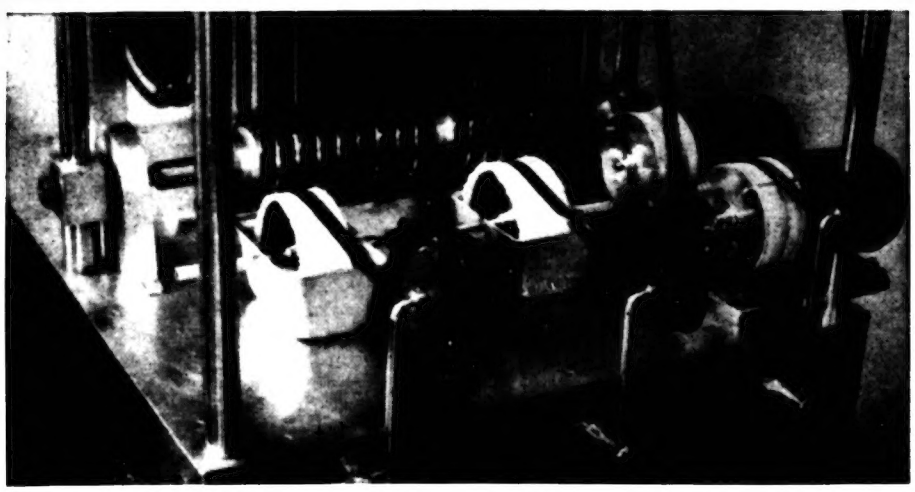

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